A CATALOGUE OF
THE COLLECTION OF
PRINTS FROM TURNETS
LIBER STUDICRUM
FORMED BY
FRANCIS BULLARD

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CATALOGUE OF THE BULLARD COLLECTION OF PRINTS FROM TURNER'S LIBER STUDIORUM

# A CATALOGUE OF THE COLLECTION OF PRINTS FROM THE

# Liber Studiorum of Joseph Mallord William Turner

# FORMED BY THE LATE FRANCIS BULLARD OF BOSTON MASSACHUSETTS

AND BEQUEATHED BY HIM TO THE
MUSEUM OF FINE ARTS
IN BOSTON



BOSTON
Privately Printed

1916



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IN MEMORY OF FRANCIS BULLARD 1862-1913

### **PREFACE**

THE Collection of prints from the Liber Studiorum of Joseph Mallord William Turner, catalogued in the following pages, was formed by the late Francis Bullard, of Boston, Massachusetts, between the years 1900 and 1913.

In the autumn of 1900 Mr. Bullard bought the collection of prints from Turner's Liber Studiorum formed by the late Edward Brown Lees, of Thurland Castle, England, which comprised prints from all the published plates, most of them in the first states, thirty engravers' proofs, including proofs from unpublished plates, and forty-five of the preliminary etchings. During the following years he greatly enlarged and improved this collection by new purchases and by discarding less good for better impressions of the prints, until in importance his collection was classed with the two leading private collections of prints from Turner's Liber Studiorum owned, in England, respectively by the late John Edward Taylor and by William George Rawlinson, Esquire. In the summer of 1912 the Taylor Collection was sold at auction, and many of the finest and of the most interesting prints were bought by Mr. Bullard and by Mr. Rawlinson. A few months later, toward the end of the same year, Mr. Bullard bought the Rawlinson Collection, and at his death in February, 1913, Mr. Bullard bequeathed to the Museum of Fine Arts in Boston, Massachusetts, the collection which is now known as the Bullard Collection. This bequest gave to the Museum a collection of prints from Turner's Liber Studiorum not only of unrivalled quality and interest, but also the most comprehensive in existence—the greatest of its kind ever formed.

G. L. W.

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# ACKNOWLEDGMENT

I gratefully acknowledge my obligation to the President and Trustees of the Museum of Fine Arts in Boston, Massachusetts, for permission to have a Catalogue printed of the valuable collection of prints from the Liber Studiorum of Joseph Mallord William Turner formed by my friend, the late Francis Bullard of Boston, and to use the descriptions of the prints prepared for the Museum by Mr. Emil Heinrich Richter, Associate Curator of the Department of Prints of the Museum. I wish also to express my appreciation of the services rendered by Mr. William Aspenwall Bradley in editing the text of this Catalogue, and my especial gratitude to Mr. Daniel Berkeley Updike, of The Merrymount Press, for the study he has given in making the pages both beautiful and practical.

GRENVILLE LINDALL WINTHROP

Groton Place
Lenox, Massachusetts
1916

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CATALOGUE OF THE BULLARD COLLECTION OF PRINTS FROM TURNER'S LIBER STUDIORUM

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# 1. THE FRONTISPIECE

DRAWN, ETCHED, AND PICTURE IN CENTRE ENGRAVED
BY J. M. W. TURNER
ENGRAVED BY J. C. EASLING

#### THE ETCHING

#### FIRST STATE

Picture in centre drawn with pencil, city at right. Black ink. From the Stokes, Gambier Parry, and Rawlinson Collections.

#### THIRD STATE

Picture in centre etched, as in second state, city at left. Castle and details of masonry added lightly in dry-point. Many slight lines rebitten. *Dark brown ink*.

# ENGRAVER'S PROOFS

- 1. Border of picture in centre mezzotinted. Before letters. Sepia. From the Stokes, Gambier Parry, and Rawlinson Collections.
- 2. Picture in centre mezzotinted. Before letters. Sepia. From the Stokes and Taylor Collections.

#### PUBLISHED STATES

#### FIRST STATE

Lights added on clouds, especially above temple, and on sand at right. Surf

added at right. Mountain at right lightened. Lettered. Before mark in margin. Sepia.

From the Heugh and Rawlinson Collections.

#### FIRST STATE

Another impression. Paler. Sepia.

From the Lees Collection.

#### FIRST STATE

Another impression. Mountain at right has disappeared. Sepia.

#### INTERMEDIATE STATE

Strong lights reduced in sky. Shadows deepened with mezzotint. Castle beyond temple darkened. Lower masonry made perpendicular. Diagonal stroke under word "Drawn" in margin at left lower corner. Sepia.

#### THIRD STATE

Diagonal stroke under word "Drawn" in margin at left lower corner completed to capital A (partly erased). Cool sepia.

From the Rawlinson Collection.

#### FOURTH STATE

Extensively reworked with mezzotint and aquatint. White clouds added in low-toned aquatint sky. Hills added in right distance. Sea darkened. Surfline curved from foreground to town. High lights added on figure of Europa. Sepia.

From the Rawlinson Collection.

Note: Two pen and ink sketches, by Turner, of the Frontispiece are included in Mr. Bullard's bequest to the Museum.



# 2. THE BRIDGE AND COWS

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

THE ETCHING

Dark brown ink.

From the Buccleuch Collection.

Another impression. Signed by Charles Turner. Reddish brown ink. From the Rawlinson Collection.

# ENGRAVER'S PROOFS

- 1. Sky even tone. Large cloud blocked in lightly at left. Before letters. Cool sepia.
- 2. Sky faintly streaked with bands of clouds. Cumulus cloud added at left. Light cloud added above cumulus cloud. Foliage added on large tree in middle. Lights added on all foliage, on bridge, on water, and in foreground. Before letters. *Cool sepia*.

From the Stokes and Taylor Collections.

3. Clouds developed and touched with pencil. Bands of clouds at left of large tree behind bridge burnished. Tone added on foliage at right, and on water. Before letters. *Cool sepia*.

From the Gambier Parry and Rawlinson Collections.

[5]

#### PUBLISHED STATES

#### FIRST STATE

Corrections on clouds carried out. Lettered. Initial letter (P) tall, slender, open capital about <sup>1</sup>/<sub>16</sub> inch from top of plate. Sepia.

From the Rawlinson Collection.

#### THIRD STATE

Mezzotint added on foliage, on water, on figures, on animals and their shadows. Weeds in foreground connected by dark shadows. Initial letter open, as in first published state, but shorter and broader, and about 1/8 inch from top of plate. Sepia.

From the Rawlinson Collection.

#### FOURTH STATE

Mezzotint, added in third published state, has disappeared. High lights added on pollard, on cottage wall, and elsewhere. Dot in bow of initial letter. Sepia.

#### FOURTH STATE

Another impression. All mezzotint has practically disappeared. Light reddish brown ink.



# 3. THE WOMAN AND TAMBOURINE

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Signed by Charles Turner. Dark brown ink. From the Rawlinson Collection.

#### ENGRAVER'S PROOFS

1. Sky, clouds, and far and middle distances, treated broadly in flat tones with little detail. Before letters. Sepia.

From the Gambier Parry and Rawlinson Collections.

2. Sky darkened above, lightened below. Cumulus cloud added. Paper scraped for high lights on clouds, on near horizon, and on woman with tambourine. Middle distance developed. Closely trimmed. Sepia.

From the Taylor Collection.

3. Corrections carried out. Clouds further defined. Lights added on foliage, on distant buildings, on figures, and in foreground. Before letters. *Cool sepia*. From the Buccleuch and Lees Collections.

#### PUBLISHED STATES

FIRST STATE

Clouds further defined by lights. High lights intensified. Foreground dark-

[7]

ened. Lettered. Initial letters (E. P) tall, slender, open capitals <sup>1</sup>/<sub>16</sub> inch from top of plate. Sepia.

#### FIRST STATE

Another impression. Shadows rich. Sky light. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

#### FOURTH STATE

Sky more even in tone. Lights on clouds subdued. Many high lights added in middle distance, on man in boat, on road at left, and elsewhere. Road at left extended nearly to top of hill. Initial letters open, as in third published state, shorter and broader than in first published state, and about <sup>3</sup>/<sub>16</sub> inch from top of plate. Dot added in bow of initial letter "P." Sepia.

From the Rawlinson Collection.



# 4. FLINT CASTLE—VESSELS UNLOADING

(ALSO CALLED FLINT CASTLE --- SMUGGLERS, AND SCENE ON THE FRENCH COAST)

# DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Signed by Charles Turner. Dark brown ink. From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Completed except in sky. Window openings in castle white. Before letters. Sepia.

From the Taylor Collection.

2. Paper scraped for high lights on clouds. Window openings in castle darkened. Lettered as in first published state, except that initial letter is small italic "m." Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

#### PUBLISHED STATE

FIRST STATE

Small dark patch in light clouds near right upper corner removed. Initial letter (M) tall, slender, open capital  $^{1}/_{16}$  inch from top of plate. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.



# 5. BASLE

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

#### FIRST STATE

Distance faint. Farther spire indicated by single dotted outline. In lower margin, faintly scratched in Roman letters: "Basle [space] Switzerland." Brown ink with carmine tinge.

#### FIRST STATE

Another impression. Fainter. Title not inked. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Sky and middle distance unfinished. Rays of sun sharply defined. Horizontal layers of clouds crossed by rays of sun and edged with light. Four birds etched in sky at right. Before letters. *Grayish brown ink*.

From the Stokes and Buccleuch Collections.

2. Reworked and in places re-etched. Outlines of both spires doubled and strengthened. Skyline of town altered. Sky at left and below sun light-

[ 11 ]

ened. Rays of sun subdued. Birds almost effaced. Lettered as in first published state. Grayish brown ink.

From the Hippisley and Rawlinson Collections.

- 3. Rays of sun restored. Upward rays of sun added. Clouds above sun edged with bright light. Lettered as before. Signed by Charles Turner. Warm sepia. From the Rawlinson Collection.
- 4. Lights on buildings beyond bridge reduced with pencil. Lettered as before. Sepia.

From the Lees Collection.

5. Another impression from plate in same state. Darker. Rays of sun more distinct. Lettered as before. Sepia.

#### PUBLISHED STATES

#### FIRST STATE

Lights added in sky, on buildings, and on spire. Bright bow-shaped cloud added under, and at left of, sun. Initial letter (A) and letters of title tall, slender, open capitals. Initial letter  $\frac{1}{16}$  inch from top of plate. Sepia.

#### THIRD STATE

Initial letter and letters of title open, as in first published state, but shorter and broader. Initial letter  $\frac{1}{8}$  inch from top of plate. Reddish brown ink.

#### FOURTH STATE

Many light clouds added below sun and above roof of church. Mezzotint added, especially in foreground. Dot in upper bow of "B" in title. Reddish brown ink.

From the Pocock and Rawlinson Collections.



# 6. JASON

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

#### FIRST STATE

Marginal line at right imperfectly bitten. Space between left thigh and leg of Jason darkened with pencil. Cliff at right shaded. Lines added on coil of dragon and on ledge at left. Foliage touched with white. Ledge touched with pencil. (Corrections not carried out.) On lower margin, in pencil by Turner (partly illegible or cut away): "On looking over this Etching this Morning I find that a few lines would make it much better looking . . [befo]re you take the Dozen \* Prints off to put them in as marked in pencil. If you are at home send this back . . . bring it as I will shadow it in brown, it being on hard paper. If it is possible to have the prints . . . with it today I should be very glad. Take 15 prints off instead of a dozen \*. [Partial sketch of figure, showing space between thigh and leg] + to be dark but to add the armour on the thigh behind the tree." Margins not cleaned. Signed by Charles Turner. Dark brown ink.

#### SECOND STATE

Marginal line completed. Chief corrections carried out. Margins cleaned. Dark brown ink.

#### ENGRAVER'S PROOFS

1. Dark. Light centred on figure of Jason. Subdued lights on coil of dragon. Before letters. Signed by Charles Turner. Dark sepia.

From the Hawkins and Taylor Collections.

2. Light and shade harmonized by new mezzotint. Lights and details added on foliage, and on trunks and stumps of trees. Coil of dragon slightly reduced in tone. Opening of cavern recessed and gloom intensified. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

#### PUBLISHED STATES

#### FIRST STATE

High lights added in sky, on ledge, on dragon, on figure of Jason, on stumps of trees, and in foreground. Work added on trunk of tree in foreground at right. Initial letter (H) tall, slender, open capital about  $^{1}/_{16}$  inch from top of plate. Letters of title in open capitals with strokes of equal thickness. Signed by Charles Turner. *Sepia*.

From the Rawlinson Collection.

#### FIRST STATE

Another impression. Gradations in deep shadows largely lost. Sepia.

#### SECOND STATE

Initial letter filled up. Letters of title have right strokes thicker than left strokes. Light impression. Cool sepia.

#### INTERMEDIATE STATE

"Pict. 3 Ft. by 4" added under "Drawn and Etched . . . " at left. Sepia.

#### THIRD STATE

Retouched. Initial letter open, as in first published state, but shorter and slightly broader, and nearly  $^3/_{16}$  inch from top of plate. Title as in first published state, but with " $3 \times 4$ " added after "Jason." *Sepia*.

### FOURTH STATE

Mouth of cavern enlarged. Shadows added in woods and on ledge, especially behind stumps of trees at left. Shadows on fallen trees, on figure of Jason, and in foreground deepened. High lights reburnished. High lights added on trunks and stumps of trees, on bushes, and elsewhere. Sepia.

#### SIXTH STATE

Reworked. Sombre tone restored. Light again centred on figure of Jason. Two small stones added in foreground, below and to left of figure of Jason. Dot in "o" of "Jason" in title, as in fifth published state. Sepia.

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# 7. THE STRAW-YARD

(ALSO CALLED THE WHITE HORSE)

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Dark brown ink.

#### ENGRAVER'S PROOFS

1. Lettered as in first published state, except that there is a comma between "Street" and "Fitzrey," and a slight difference in shape of initial letter (P). Sepia.

From the Lees Collection.

2. Lights and shadows on clouds accented. Door of barn defined by lights. Interior of barn darkened. Accents of tone added on thatch and on hayrick. High light added on hind-quarter of dark horse. Shadows added in dry-point on and about man at left, and throughout foreground. Lettering removed. Cool sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

#### PUBLISHED STATES

FIRST STATE

Lights added in sky. Tone added in shading of clouds. High light on door of [ 17 ]

barn brightened. Lettered. Comma between "Street" and "Fitzroy" erased. Initial letter (P) open capital.

FOURTH (OR LATER) STATE

Lightened throughout. Slight shading added. Wall of barn scraped. Closely trimmed. Sepia.

From the Rawlinson Collection.



# 8. THE CASTLE ABOVE THE MEADOWS

(ALSO CALLED OAKHAMPTON CASTLE, AND PASTORAL WITH THE WHITE COW)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

FIRST STATE

Black ink.

From the Rawlinson Collection.

SECOND STATE

Lines added on castle and on rock. Sepia.

From the Buccleuch Collection.

# ENGRAVER'S PROOF

Sky unfinished. High light on white cow in foreground. Rock, castle, and foreground at right, touched with pencil. Before letters, but with initial letters in pencil. Signed by Charles Turner. Sepia.

From the Gambier Parry and Rawlinson Collections.

#### PUBLISHED STATE

FIRST STATE

Lights added on clouds, on castle, on rocks, on trees, and in foreground. Bright [ 19 ]

spots on face of boy and on stile burnished. Lettered. Initial letters (E P) open capitals. Signed by Charles Turner. *Sepia*. From the Rawlinson Collection.



# 9. MT. ST. GOTHARD

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

In lower margin, scratched in open Roman letters: "Mt. St. Gothard." Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. On upper margin, in pencil by Turner: "this part of the sky do [es] very well." "X" below refers to note, "X too dark," on upper margin. Shading indicated elsewhere with pencil lines or by numbers. Paper scraped for high lights on snow-capped peak. On lower margin, in pencil by Turner: "My advice is first to fill up the rotten parts or ½ lights in No 1 to make it an equal tint but lighter near No 2—The whole of the snow Mountain 3 degrees lighter—and the lights <u>pure paper</u> (and if you can take my lines out.)—3 make darker and sparkling pieces of snow upon it but not white ones. 4 lighter than the sky / the cloud below. 5 lighter 1 Degree and fill up the rotten parts towards the side 55. gradua [1] ly lighter towards 6. and yet mind all this mass must be lighter than the Mountain. 7 //// These things being

well attended to may save the sky." Margins not cleaned. Title as before. Signed by Charles Turner. Sepia.

From the Taylor Collection.

2. Corrections carried out. Snow-capped peak burnished. Deep shadows added in foreground. Title as before, but with initial letter (M) in pencil. Cool sepia.

From the Stokes and Buccleuch Collections.

3. Diminutive clouds added about snow-capped peak. Title as before, but without initial letter in pencil. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

#### PUBLISHED STATE

#### FIRST STATE

Tone added in sky, and in far and middle distances. Torrent in gorge at lower right toned over at base to form part of cliff. Lights on head of mule, and on rocks in foreground, brightened. Initial letters (M.S) and letters of title in open capitals. Sepia.



## 10. SHIPS IN A BREEZE

( ALSO CALLED THE EGREMONT SEA-PIECE )

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In lower margin, scratched in italics: "In the Possession of the Earl of Egremont." Signed by Charles Turner. Brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Clouds flat and unfinished. Riggings of two ships in middle corrected with pencil. Margins not cleaned. Inscription as before. Sepia. From the Taylor Collection.
- 2. Lights and modelling added on clouds. Two white birds added on dark cloud at left. Topmasts of ship at left redrawn. Lights added on flags and on both top-hampers of farther ship in middle. Dark accents added on flags and on sails of both ships at right. Mezzotint added on water in middle distance and in foreground. Inscription as before. Margins cleaned. Sepia.

From the Stokes, Buccleuch, and Rawlinson Collections.

# PUBLISHED STATE

## FIRST STATE

Clouds and rays of light completed. High lights added on clouds, on ships, and on sea. Birds burnished. Lettered. Initial letter (M) open capital. Sepia.



# 11. HOLY ISLAND CATHEDRAL

# DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In lower margin, scratched in open Roman letters: "Holy-Island [space] Northd." Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Title as before. Sepia.

From the Stokes Collection.

2. Lettered as in first published state. Signed by Charles Turner. Golden brown ink.

From the Hawkins and Rawlinson Collections.

## PUBLISHED STATE

FIRST STATE

Many high lights added on masonry and in foreground. Initial letter (A) and letters of title open capitals. Sepia.

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# 12. PEMBURY MILL, KENT

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

Signed by Charles Turner. *Dark sepia*. From the Rawlinson Collection.

## ENGRAVER'S PROOF

Before letters. Signed by Charles Turner. Sepia. From the Pocock and Rawlinson Collections.

## PUBLISHED STATES

#### FIRST STATE

Rays of light added diagonally through doorway at right and reflected on planks and path in foreground. High lights added on side of bird-house, on woodwork, and about pump. Wall above doorway lightened. Stems of creeper extended to left. Lettered. Initial letter (P) tall, broad, open capital. Letters of title open capitals. Word "Proof" faintly scratched above initial letter, and in margin at left lower corner. Signed by Charles Turner. Sepia.

[ 27 ]

## THIRD STATE

Reworked with mezzotint throughout. "Pembury" changed to "Penbury" in title. Word "Proof" above initial letter, and in margin at left lower corner, erased. Initial letter smaller. Dark brown ink.



## 13. THE BRIDGE IN MIDDLE DISTANCE

(ALSO CALLED WALTON BRIDGE, AND THE SUN BETWEEN TREES)

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

Signed by Charles Turner. Dark brown ink. From the Rawlinson Collection.

## ENGRAVER'S PROOF

Ground-work of aquatint overlaid with mezzotint except in sky. Distant reach of river in high light. Before letters. Brown ink.

#### PUBLISHED STATE

#### FIRST STATE

Clouds above trees at left defined by lights. Distance along horizon darkened and blurred by mezzotint over aquatint. High lights on distant reach of river reduced. Intense lights added on figures and in foreground at left. Lettered. Initial letters (E P) open capitals about  $^{1}/_{16}$  inch from top of plate. Word "Proof" scratched in margin at left lower corner. Sepia.

From the Stokes and Rawlinson Collections.

[ 29 ]





# 14. DUNSTANBOROUGH CASTLE

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

FIRST STATE

Many lines added with pencil. In lower margin, scratched in open Roman letters: "In the Possession of William Penn Esqr." Signed by Charles Turner. Black ink.

From the Reiss Collection.

SECOND STATE

Horizon line added at right. Inscription as before. Warm brown ink.

## ENGRAVER'S PROOFS

1. Sky, castle, part of rocks, and distant sea at right, pure aquatint. Lower part of plate mezzotint. Sky and castle very light in tone. Closely trimmed. Sepia.

From the Frank Short Collection.

2. Aquatint rebitten. Sky and castle darkened. Sky, walls of castle, rocks, cottage, and sea, touched with white. Shade lines on shore indicated with sepia. On lower margin, in pencil by Turner: "Dun[s] tanborough Castle.

[ 31 ]

Picture in the Poss. of William Penn Esqr."/"Sir, You have done in aquatinta all the Castle down to the rocks. Did I ever ask for such an indulgence." Before letters. Signed by Charles Turner. Sepia.

From the Taylor Collection.

3. Corrections carried out. Mezzotint added on hillside and on castle. Aquatint and mezzotint harmonized. Lights added on water and in foreground. Walls of castle, and grassy slope below, touched with white. Lettered as in first published state, except that in date "May 20" replaces "June 10," and in title "a Picture" replaces "the Picture." Signed by Charles Turner. Sepia.

From the Hawkins and Rawlinson Collections.

- 4. Sky at upper right darkened, along horizon at left lightened. Lettered as before. Sepia.
- 5. Lettered as before, except that in date "May 20" is changed to "June 10." Word "Proof" scratched in margin at left lower corner. Sepia.

#### PUBLISHED STATE

#### FIRST STATE

Many lights added on wall of castle. Initial letter (A) tall open capital, nearly <sup>3</sup>/<sub>16</sub> inch in height. In title "Dunstanborough" misspelt "Duntanborough," and "a Picture" changed to "the Picture." *Sepia*.



# 15. LAKE OF THUN, SWISS

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Dry-point added on water and on outlines of distant mountains. In lower margin, scratched in solid Roman letters: "Lac. du Thun." Signed by Charles Turner. Dark brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

1. Mountain at left and distant water dark. Subdued light on sails of boats. Closely trimmed. Dark brown ink.

From the Frank Short Collection.

- 2. Another impression from plate in same state. Before letters. Signed by Charles Turner. Sepia.
- 3. Many lights on clouds near mountain at left reduced with pencil. Mountain, opposing slopes, figures and shadows in foreground, shaded with pencil. Arborescent lightning at base of mountain in middle distance indicated with Chinese white. Sail of larger boat in foreground touched with white. Before letters. Signed by Charles Turner. Warm sepia.

From the Hawkins, Reiss, and Rawlinson Collections.

[ 33 ]

## PUBLISHED STATES

#### FIRST STATE

Arborescent lightning added at base of mountain in middle distance. Light added on sail of larger boat and in foreground. Initial letter (M) and letters of title open capitals. Initial letter  $\frac{1}{8}$  inch from top of plate. Comma after "Thun" in title. Word "Proof" scratched above initial letter and above plate mark in margin at left lower corner. Warm sepia.

#### FIRST STATE

Another impression. Lighter. Signed by Charles Turner. Sepia. From the Rawlinson Collection.

## THIRD STATE

Sky reworked. Initial letter broader than in first published state, and  $^3/_{16}$  inch from top of plate. Title as in first published state except that comma after "Thun" is erased. Word "Proof" above initial letter, and above plate mark in margin at left lower corner, erased. Sepia.

From the Stokes Collection.



# 16. THE FIFTH PLAGUE OF EGYPT

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In upper margin, scratched in Roman letters: "Late in the Possession of W Bec[k] ford Esq.;" in lower margin: "5 Plague [space] of Egypt." Dark brown ink.

From the Reiss Collection.

## ENGRAVER'S PROOFS

- 1. Clouds broadly treated. Hills and plain toward left light. Inscription in upper margin as before. On mount, in pencil by Charles Turner: "As the Drawing was when I first received it. T." Signed by Charles Turner. Sepia. From the Hawkins and Rawlinson Collections.
- 2. Many corrections in charcoal, in ink, in sepia, and in white. Sky reduced in tone. Dark cloud at upper right extended. Distant hills darkened and modified. Shadows of figures at right darkened and lengthened into road. Line-work strengthened and extended along road down to left. Water in left foreground darkened. On lower margin, in pencil by Turner: "5 plague of Egypt Picture late in the Possess. of W. Beckford Esq<sup>r</sup>." Inscription as before. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

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## PUBLISHED STATE

FIRST STATE

Corrections carried out. Lightning flashes added. Lettered. Initial letter (H) open capital about  $^{1}/_{4}$  inch from top of plate. Word "Proof" scratched above plate mark in margin at left lower corner. Sepia.



# 17. THE FARM-YARD WITH THE COCK

(ALSO CALLED COCKS AND HENS)
DRAWN AND ETCHED BY J. M.W. TURNER
ENGRAVED BY CHARLES TURNER

THE ETCHING

Reddish brown ink.

From the Buccleuch Collection.

## ENGRAVER'S PROOF

Pitchfork, edge of straw, rooster, head of pig, and about feet of pig in trough, marked with pencil. On lower margin, in pencil by Turner: "Very much improved. The cock is yet bad, and the Head of the Pig. Narrow the Head, make it blacker and then t'will do. Light upon the Cock's head—take the eye out if you can it is too large." Before letters. Signed by Charles Turner. Sepia.

From the Stokes, Taylor, and Rawlinson Collections.

#### PUBLISHED STATES

FIRST STATE

Corrections carried out. Lights added on straw. Lettered. Initial letter (P) open capital. Signed by Charles Turner. Warm sepia.

From the Rawlinson Collection.

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## LATER STATE

Bright light in sky, between trees at right, reduced in tone. Tone added on shadow of barrow and elsewhere. Shadow of pig in trough lightened. Work added on heads of both pigs. Sepia.



## 18. DRAWING OF THE CLYDE

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In lower margin, scratched in open Roman letters: "Drawing <sup>3 Ft 5 in.</sup> Cylde [sic] Possession of JMWT." Signed by Charles Turner. Brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Sky light. High light on upper falls. Cliff in middle, at right of falls, dark. Paper scratched for light in long lines across cliffs at right of falls, on woods, and on falls. Rays of light added from upper left. Bright lights added on foliage above cliff at left. Lettered as in first published state, except that "Drawing of the" is omitted before "Clyde" in title. Signed by Charles Turner. Sepia. From the Stokes, Gambier Parry, and Rawlinson Collections.
- 2. Corrections carried out. Lights added throughout distance, on cliffs and foliage at right. Rays of light extended from upper left across face of cliff at left. New rays of light added at different angles above falls. Left lower corner darkened. Figures of three bathers brought up in bright light. Lettered as before. Golden brown ink.

From the Stokes and Taylor Collections.

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## PUBLISHED STATES

#### FIRST STATE

High lights added on lower fall. Directions of all slanting rays of light unified. Tone added on cliffs and foliage at right. Intense light on cliffs, on trees, and on figures at left, reduced. Depth of shadow in foliage lessened by half lights. "Drawing of the" added before "Clyde" in title. Initial letters (E. P.) and "Clyde" in title open capitals, strokes of equal thickness. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

#### THIRD STATE

Reworked. Left lower corner, except figures, again darkened. Fewer lights on cliffs and foliage at right. Initial letters and "Clyde" in title have left strokes thicker than right, as in second published state. Cool dark brown ink.



# 19. LITTLE DEVIL'S BRIDGE OVER THE RUSS ABOVE ALTDORFT, SWISS!

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

Signed by Charles Turner. *Dark brown ink*. From the Rawlinson Collection.

## ENGRAVER'S PROOFS

1. Clouds flat, unfinished. Before letters. Sepia.

From the Stokes Collection.

2. Clouds lightened and modified. Clouds and distant cliffs beyond bridge washed with Chinese white. Rocks and stump in foreground at right touched with white. Distant cliff beneath bridge and tall stump before bridge touched with pencil. Two birds added in foreground at right. Before letters. Signed by Charles Turner. Dark brown ink.

From the Taylor Collection.

3. Filmy clouds changed to mist toward right. Two birds in foreground burnished. Distance beneath bridge, and foliage at right of arch, washed with white. Rocks and tall stump before bridge darkened with pencil. High lights

along top of bridge, and on right side of arch, touched with pencil. "X" in foliage at edge of bridge refers to note on right margin, in pencil by Turner: "Put a shade upon the top of the Bridge and under at the top of the Arch." On lower margin, in pencil by Turner: "This sky is much better but do not understand the spots amongst the Light part. A slight indication of a ray of bursting Light under the Bridge would improve that part, and a few sharp white touches upon the Leaves mark'd + because they are now two black spot[s] without connection with the stems of the Trees." Before letters. Signed by Charles Turner. Sepia.

From the Bale Collection.

- 4. Corrections carried out. Rays of light added diagonally behind arch. Lettered as in first published state, but before the initial letter. "Altdorft" spelled "Alldorft" in title. Sepia.
- 5. Bird on branch at right painted out with sepia. Closely trimmed. Sepia. From the Taylor Collection.

#### PUBLISHED STATE

#### FIRST STATE

"Alldorft" changed to "Altdorft" in title. Initial letter (M. and letters of title open capitals, strokes of equal thickness. Sepia.

From the Rawlinson Collection.

## FIRST STATE

Another impression. Lighter. Distance more delicate. Sepia.

From the Buccleuch and Lees Collections.



## 20. THE LEADER SEA-PIECE

(ALSO CALLED THE GUARD-SHIP AT THE NORE, AND ORIGINAL SKETCH OF A PICTURE FOR W. LEADER, ESQR.)

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In lower margin, scratched in open Roman letters: "Possession of Wm. Leader Esqr." Dark brown ink.

From the Reiss Collection.

## ENGRAVER'S PROOFS

- 1. Sky and sea unfinished. Scratched title removed. *Dark brown ink*. From the Stokes and Lees Collections.
- 2. Another impression from plate in same state. Softer in tone. Closely trimmed. Cut at top and bottom. Warm sepia.

From the Frank Short Collection.

3. High lights added on clouds. Ship and boats added on horizon. St. Andrew's cross added on ensign of warship. Topmast and flags added on smack. Spray added on waves. Lettered as in first published state, but before initial letter. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

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## PUBLISHED STATE

FIRST STATE

Lights added or intensified. Initial letter (M) open capital, strokes of equal thickness. Letters of title italics, all strokes of equal thickness. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.



# 21. MORPETH, NORTH<sup>D</sup>

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

In lower margin, scratched in open Roman letters: "Morpeth, Northld." Signed by Charles Turner. Dark brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Title as before. Cool sepia.
- 2. Smoke, from house with scaffolding, indicated with Chinese white. Attic window and roof at extreme right, skirt of woman with horse, and back of man leaning against parapet of bridge, touched with white. Gable end of house at right, scaffolding, sign with crescent, and left foreground, touched with sepia. On lower margin, in pencil by Turner: "I think the whole sky would be better a tone lighter, besides the light clouds lighter, wh[ich] will make the hill more solid. The Whitewasht House cannot be too White or the linen upon the stall the Etching line at the corner of the House must be fainter and some bright bits upon tiling of Houses." Title as before. Signed by Charles Turner. Sepia.

From the Taylor Collection.

[ 45 ]

3. Corrections carried out. Scratched title erased. Sepia.

From the Addington and Rawlinson Collections.

4. Another impression from plate in same state. Ruts in shaded foreground, objects near house at left, sign with crescent, left leg of man leaning against parapet, masonry of bridge, water below bridge, chimney of house with scaffolding, and house at right, touched with pencil. Before letters, but with initial letter (A) in pencil. Signed by Charles Turner. Sepia.

#### PUBLISHED STATE

#### FIRST STATE

Corrections carried out. Tone on side of house with scaffolding broken. Initial letter (A) and letters of title, open capitals, strokes of equal thickness. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.



# 22. JUVENILE TRICKS

(ALSO CALLED SCENE IN HYDE PARK)

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

FIRST STATE

Black ink.

From the Rawlinson Collection.

## SECOND STATE

Many lines added in dry-point. Trunk of second tree from right continued to upper margin. Foliage of farther tree more fully indicated. Brown ink.

## ENGRAVER'S PROOFS

1. Flat and unfinished. Distant buildings faintly indicated. Before letters. Signed by William Say. Sepia.

From the Rawlinson Collection.

2. Buildings defined. Many high lights added in sky, on trees, on figures, and in foreground. Before letters. Sepia.

[ 47 ]

## PUBLISHED STATE

FIRST STATE

Tones and lights added. Trousers of boy drying face darkened. Paper scraped for five bright pebbles at left of boy drying face. High lights added on feet of boy drying face. Lettered. Before any mark in margin. Dark sepia.



# 23. THE HINDOO WORSHIPPER

(ALSO CALLED HINDOO DEVOTIONS)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY ROBERT DUNKARTON

THE ETCHING

Dark brown ink.

Another impression. Lighter brown ink.

## ENGRAVER'S PROOFS

1. Sky even in tone, few clouds indicated. Sky mottled (mottling more pronounced in later impressions). Before letters. Sepia.

From the Hawkins and Rawlinson Collections.

2. Another impression from plate in same state. Distance and foreground extensively touched with pencil. Paper slightly scraped for lights in sky near horizon. Before letters. Sepia.

From the Stokes Collection.

3. Corrections partly carried out. Shadows darkened. Lights added in sky near horizon, and on rise of ground beyond trees in left middle distance. Lettered as in first published state. Warm sepia.

[ 49 ]

- 4. High lights added on short double band of clouds above, and to right of, roof of ruined temple and elsewhere in sky. Lettered as before. Sepia.
- 5. Lights added on clouds above hill at right. Lettered as before. Sepia.

#### PUBLISHED STATES

#### FIRST STATE

Light along horizon at left of ruined temple intensified. Tone in upper sky broken by several light bands of clouds. Initial letters (EP) open capitals. Before any mark in margin. Sepia.

From the Rawlinson Collection.

#### SECOND STATE

Sky entirely changed. Upper part covered with long diagonal lines of light clouds. Tone added on trees and elsewhere. *Cool sepia*.

## SECOND STATE

Another impression. Cool sepia.

From the Hawkins Collection.

## INTERMEDIATE STATE (BETWEEN THIRD AND FOURTH STATES)

High light added on top of lower wall in right middle distance. Light added on near edge of small architectural fragment at left of large fragment in right middle foreground. Marks resembling capital H in margin at both lower corners, as in third published state. Sepia.

From the Lees Collection.

#### FIFTH STATE

Reworked. Dot in bow of initial letter "P," as in fourth published state. Red-dish ink.

From the Hawkins Collection.



# 24. COAST OF YORKSHIRE NEAR WHITBY

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

SECOND STATE

Lines added about lighthouse and about cliffs. Reddish brown ink.

## ENGRAVER'S PROOF

Wreckage added in right lower corner. Before letters. Warm sepia. From the Stokes Collection.

## PUBLISHED STATES

FIRST STATE

High lights on lighthouse, on clouds, on sea, and on surf, intensified. Many lights added in small cove at left, and on spray. Gull added in sky near base of cliff at right. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

#### FOURTH STATE

Much worn. Mark resembling capital H in margin at left lower corner, as in third published state. Dot in "o" of "Yorkshire," in title. Golden brown ink.

[ 51 ]





# 25. HIND HEAD HILL ON THE PORTSMOUTH ROAD

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY ROBERT DUNKARTON

#### THE ETCHING

Dark brown ink.

## ENGRAVER'S PROOFS

1. Paper scraped for lights in sky, and on smoke below gallows. Hill at right light with dark ridges. Slopes extensively touched for shadows with pencil. Before letters. Sepia.

From the Stokes and Rawlinson Collections.

2. Corrections carried out. Tone added on hill at right. Dark accents added on woods at left. Left slope of Hind Head Hill darkened. Upward ray of light added above Hind Head Hill. Bright light added at base of fire. Before letters. Sepia.

From the Taylor Collection.

3. Small clouds with high lights added in left lower sky. Cloud above gallows darkened. Sky about cloud above gallows lightened. Rays of light added above gallows. Lights in foreground intensified. Lettered as in first published state. Sepia.

From the Rawlinson Collection.

[ 53 ]

4. Lights on clouds burnished. Two small light clouds added in sky at left of gallows. Lettered as before. Sepia.

From the Taylor Collection.

#### PUBLISHED STATES

#### FIRST STATE

Bands of white clouds added behind gallows, and above dark cloud behind gallows. Outline of gallows strengthened with dry-point. High light on brook at extreme left intensified. Initial letter (M) open capital. Before any mark in margin. Sepia.

#### THIRD STATE

Sky throughout lightened, brightest behind gallows. Bright clouds added at left. Rays of light above gallows almost obliterated. Dark cloud behind Hind Head Hill lightened in parts. Distant hills lightened. Lines added in thicker members of initial letter. Mark like irregular capital H in margin at left lower corner. Sepia.

#### INTERMEDIATE STATE

Lights added on horizon, and on road and hillside at right. Fire below hill intensified. Sunshine on shoulder of Hind Head Hill, and on wooded slopes above fire, indicated. *Sepia*.

#### FOURTH STATE

Light clouds on horizon at left dulled in tone. Dot in "d" of "Head" in title. Warm sepia.



## 26. LONDON FROM GREENWICH

DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

In lower margin, scratched in open Roman letters: "In the Possession of Walter Fawkes Esqr., Farnley." Signed by Charles Turner. *Black ink*. From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Sky flat. Reflections on river of buildings and ships, accents on buildings of hospital, on shadows of deer, and in foreground, added in pencil. River and lawn near hospital touched with white. On lower margin, in pencil by Turner: "Water about the Chimneys pure White and the smoke near St. Pauls very light." Before letters. Signed by Charles Turner. Sepia. From the Hawkins and Taylor Collections.
- 2. Sky near horizon in middle distance much lightened. Cumulus clouds faintly defined. Lights on river behind hospital brightened. Right foreground reduced in tone. Distant reach of river, and trees in left foreground, touched with pencil. Shadows of deer, and weeds in foreground, heavily touched with black. Before letters. Signed by Charles Turner. Sepia.

From the Hawkins, Taylor, and Rawlinson Collections.

[ 55 ]

3. Sky lightened. Clouds added at upper right. Thin curls of smoke in background, on both sides of cupola at right, indicated. Farther bank of river, and lawn of hospital, lightened. Heavily etched lines added on trees at left, and in foreground. Before letters. Sepia.

#### PUBLISHED STATE

#### FIRST STATE

Thin curls of smoke in background, on both sides of cupola at right, diminished. Flags of ship at right of hospital burnished. Lights on river and in distance intensified. Lettered. Initial letter (A) open capital. Before any mark in margin. Sepia.

Note: A pencil sketch, by Turner, of this subject is included in Mr. Bullard's bequest to the Museum.



## 27. WINDMILL AND LOCK

# DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

#### FIRST STATE

Lightly bitten. Hind-quarters and tail of horse heavily outlined, neck partly indicated with pencil. Black ink.

From the Rawlinson Collection.

#### SECOND STATE

Outline of horse corrected and completed. Lines on bridge, on masonry, and on lock, strengthened. Dark brown ink.

From the Stokes and Reiss Collections.

## ENGRAVER'S PROOFS

1. Diameter of  $sun^{1}/_{4}$  inch. Five bright parallel ripples near lock. Before letters. Signed by William Say. *Sepia*.

From the Rawlinson Collection.

2. Diameter of sun <sup>5</sup>/<sub>16</sub> inch. Sky about sun lightened. Bands of clouds with high lights on lower edges added above sun. Landscape lightened. Ripples near lock less distinct and more widely spaced. Before letters. *Sepia*.

From the Say, Buccleuch, and Lees Collections.

[ 57 ]

3. Many light fleecy clouds added in upper sky. Before letters. Sepia. From the Taylor Collection.

## PUBLISHED STATE

## FIRST STATE

Tone throughout deepened. High lights added in parallel bands upward from sun. Sky below sun darkened. Horse darkened. Lettered. Initial letter (P) open capital. Before any mark in margin. Sepia.

From the Ruskin Collection.



# 28. JUNCTION OF SEVERN AND WYE

DRAWN, ETCHED, AND ENGRAVED BY J. M.W. TURNER

# THE ETCHING

Indications of experimental rocking, foul biting and burnishing. Dark brown ink.

From the Rawlinson Collection.

# PUBLISHED STATE

# FIRST STATE

Sky aquatint. Lettered. Initial letters (E P) open capitals. Before any mark in margin. Sepia.

# FIRST STATE

Another impression. Lighter. Sepia.

From the Rawlinson Collection.



# 29. MARINE DABBLERS

# DRAWN AND ETCHED BY J. M.W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

# FIRST STATE

Lines on distant sea, imperfectly bitten, corrected with gray colour. Black ink.

From the Rawlinson Collection.

# SECOND STATE

Lines on distant sea and in foreground added with dry-point. Dark brown ink.

#### ENGRAVER'S PROOFS

- 1. Sky mottled. Cumulus clouds faintly edged with light. Three gulls, and distant sail, burnished. On lower margin, at left, in pencil by William Say: "Drawn and Etched by J. M. W. Turner R.A.;" at right, "Acquafortis by W. Say." Before letters. Sepia.
- 2. Reworked and darkened. Sky developed. Clouds at right reduced in tone. Dark accents added on two upper gulls. Modelling added on small white sail at right. Stripes on jersey of man at rudder of smack, and on sleeve of boy kneeling near toy boat, strengthened. Jersey and right sleeve of weeping boy

 $\begin{bmatrix} 61 \end{bmatrix}$ 

darkened. Curved lines of surf and shadows added among pebbles in right foreground. Before letters. Sepia.

From the Rawlinson Collection.

# PUBLISHED STATE

FIRST STATE

Sails added in distance. High lights added on water about two sailors at right. Reflection of toy boat on water near shore lengthened by new lights. Work added in right foreground. Lettered. Initial letter (M) open capital. Before dot in "D" in title. Sepia.



# 30. NEAR BLAIR ATHOL, SCOTLAND

# DRAWN AND ETCHED BY J.M.W.TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

FIRST STATE

Black ink.

From the Rawlinson Collection.

# SECOND STATE

Rocks at left of gorge in background shaded with strokes slanting from left to right. Dark brown ink.

# ENGRAVER'S PROOFS

1. Rocks flat. Water light with few reflections. Lower part of rod of angler white. Before letters. Sepia.

From the Say, Taylor, and Rawlinson Collections.

2., Dark shadows added among stones and cliffs at left. Water darkened. Reflection of angler strengthened. Rod of angler reduced in tone. Rocks modelled. Series of square dots added diagonally down side of big rock near angler. Foliage near upper right darkened. Before letters. Signed by William Say. Sepia.

From the Stopford Brooke Collection.

[ 63 ]

# PUBLISHED STATE

# FIRST STATE

Lightened throughout. Light on water near rocks at left intensified. Bright reflection from left sleeve of angler added. Entire rod of angler white. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

# FIRST STATE

Another impression. Light more even in depth of gorge and in shadow of woods at right. Sepia.



# 31. LAUFFENBOURGH ON THE RHINE

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS HODGETTS

# THE ETCHING

In lower margin, scratched in open Roman letters: "Laffuenbourg" (sic). Dark brown ink.

From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Sky broadly treated. Subdued light on town. Water dark. Title as before. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

- 2. Another impression from plate in same state. Paper scraped for lights in sky above distant hills, on river beyond bridge, on several houses at left, on water below, on waves, and on figures in foreground. Title as before. Sepia.
- 3. Corrections carried out. Light bands of clouds added in sky above and below bridge. Lights on driftwood in immediate foreground reduced. Lettered as in first published state. Sepia.

[ 65 ]

# PUBLISHED STATES

#### FIRST STATE

Bands of clouds burnished. Initial letter (A) open capital. Before any mark in margin. Cool sepia.

From the Rawlinson Collection.

# THIRD STATE

Light clouds left of belfry further extended. Lights added on buildings and hillside at left. Mark resembling capital H in margin at left lower corner. Sepia.

# FOURTH STATE

Reworked. Lights added on faint cumulus clouds, on details of masonry of house at right, on buildings at left, and on rocks and water in foreground. Details added on figures. Sailboat added on river beyond bridge. Mark resembling figure 4 above plate mark in margin at left lower corner. Dot in "o" of "Lauffenbourgh" in title. Sepia.



# 32. YOUNG ANGLERS

(ALSO CALLED BOYS FISHING, AND JEW'S HARP)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY ROBERT DUNKARTON

# THE ETCHING

Dark brown ink.

# ENGRAVER'S PROOFS

- 1. Clouds faintly indicated. Before letters. *Cool sepia*. From the Rawlinson Collection.
- 2. Clouds at upper left defined. Before letters. *Brown ink*. From the Hawkins and Reiss Collections.

# PUBLISHED STATE

# FIRST STATE

Eaves of tower at left indicated with dry-point. Bandage on head of boy vertically shaded. Shading and lights added elsewhere. Lettered. Initial letter (P) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

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# 33. ST. CATHERINE'S HILL NEAR GUILFORD

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY J. C. EASLING

# THE ETCHING

In lower margin, scratched in Roman letters: "St. Catherine's Hill [space] near Guilford." Black ink.

From the Stokes Collection.

# ENGRAVER'S PROOFS

1. Sky, hill, and ruin, light. Soft cumulus cloud broadly treated. Trees, horse, coping of wall, cow, and ruts in road, touched with sepia. Left foreground touched with white. Title as before. Sepia.

From the Stokes and Taylor Collections.

2. Sky, hill, and ruin, darkened. Clouds completed and burnished. Corrections carried out. Foreground darkened. Ruts added in road. Title as before. Sepia.

# PUBLISHED STATE

FIRST STATE

High lights, especially in sky between trees at left, burnished. Initial letters (E P) open capitals. Before any mark in margin. Sepia.

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FIRST STATE

Another impression. Less brilliant, softer in tone. Sepia.

From the Rawlinson Collection.



# 34. MARTELLO TOWERS NEAR BEXHILL, SUSSEX

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

FIRST STATE

Foreground at right light. In lower margin, scratched in Roman letters: "Martello Towers near Bexhill." Black ink.

From the Rawlinson Collection.

SECOND STATE

Foreground at right rebitten. Title as before. Dark brown ink.

# ENGRAVER'S PROOFS

1. Harsh transitions in clouds. Title as before. Signed by William Say. Sepia.

From the Rawlinson Collection.

2. Transitions in clouds harmonized. Lower surface of thunder-cloud light-ened. Ragged fringe of cloud below thunder-cloud subdued. High lights added and intensified throughout. Lettered as in first published state. Sepia.

[ 71 ]

#### PUBLISHED STATES

# FIRST STATE

Lower surface of thunder-cloud darkened, transition to lighter clouds rendered abrupt. Initial letter (M) open capital. Sepia.

From the Rawlinson Collection.

# SECOND STATE

White line of breakers added beyond surf. Bright lights added about settlement on brow of hill at left of cliff. Sepia.



# 35. INVERARY PIER. LOCH FYNE. MORNING

DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

#### THE ETCHING

FIRST PLATE

Many lines added in dry-point, especially in distance. Mast of large boat, and foreground, touched with dry-point. Upper lines of pier at left burred. Fluke of anchor 3<sup>18</sup>/<sub>16</sub> inches from margin line at right. *Dark brown ink*.

(Similar to second plate actually used for mezzotint, except that in second plate lowered sail of middle boat rises <sup>1</sup>/<sub>8</sub> inch above sand-spit, and fluke of anchor is 3<sup>3</sup>/<sub>16</sub> inches from margin line at right.)

# ENGRAVER'S PROOFS

- 1. Sky marred by coarse aquatint ground imperfectly bitten. Few small beginnings with rocker along upper margin. Light aquatint tone on distant mountains covered in part with slight mezzotint. Rest of plate more heavily bitten and rocked. Mountain at right rises unbroken from edge of water. Left side of plate carried much farther than right side. Half lights and velvety shadows on hillside, on pier, on boats, and on reflections on water. Margins not cleaned. Before letters. Sepia.
- 2. Much developed. Sky mixture of aquatint, mezzotint, foul biting, dry-point, [73]

scraping, and burnishing. Modelling added on mountain at right. Nearer hill indicated. Dark sailboat added in right distance. Buoy added at right lower corner. Figures about boat and pier roughly finished. High lights added on ripples. Margins not cleaned. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

3. Sky at upper left, and over mountain at right, lightened. Many high lights added on clouds. Minute white sail, at left of dark sail, faintly indicated. Details added in foreground. Dark spot on beach at left turned into stone. Margins not cleaned. Before letters. Sepia.

From the Hawkins Collection.

4. Sky, mountains, and water, completed. Cloud added at extreme right over mountain. Layer of white mist added over distant water. Minute white sail enlarged. High lights added on water, and on masonry and masts of boat at left. Buoy darkened. Margins cleaned. Lettered as in first published state. Sepia.

From the Stokes and Taylor Collections.

5. Enlarged white sail reduced in tone. Distant water down to sailboat in foreground overlaid with mezzotint. Lettered as before. Sepia.

From the Stevenson and Rawlinson Collections.

6. Enlarged white sail darkened. Two small white sails added at right of dark sail. Reflection of light added on water beyond men with rowboat. Lettered as before. Sepia.

# PUBLISHED STATES

FIRST STATE

Sky and water bright. High lights intensified. Two small white sails at right of dark sail enlarged. Flying gull added at left of buoy. Reflection of flying gull added on water. Initial letter (M) open capital. Before any mark in margin. Sepia.

FIRST STATE

Another impression. Lighter. Sepia.

From the Stokes Collection.

THIRD STATE

Sky paler. Dark accents on clouds emphasized. Mark like irregular capital H in margin at right lower corner. Sepia.

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# INTERMEDIATE STATE

Lower sky scraped and burnished. Faint tones in lower sky turned into cloudshadows. Body of distant mountains restored, and shape modified by scraping and burnishing, and probably by acid tone. *Sepia*.

# FOURTH STATE

Tone throughout lowered. Sky entirely reworked, chiefly with aquatint. Many small dark clouds added. Shape of mountains materially modified by aquatint overlaid with mezzotint. Slight mists added over water at foot of distant mountains. White sails, and light on water, reduced in tone. Flying gull, and reflection at left of buoy, effaced. Foreground darkened. Sepia. From the Rawlinson Collection.

#### FOURTH STATE

Another impression. Worn. Sepia.



# 36. FROM SPENSER'S FAIRY QUEEN DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS HODGETTS

THE ETCHING

Dark brown ink.

# ENGRAVER'S PROOFS

- 1. Summit of peak concealed by cloud. Before letters. *Cool sepia*. From the Gambier Parry and Rawlinson Collections.
- 2. Summit of peak added above narrow band of cloud. Lights added on upper edges of cumulus cloud at right of flying birds. Lettered as in first published state. Sepia.

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# 37. WATER-MILL DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY ROBERT DUNKARTON

#### THE ETCHING

Dry-point added on slope between woman at left and shed. Warm black ink.

Another impression. Burr of dry-point on slope between woman at left and shed has disappeared. Dark brown ink.

From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Dark. Sky and trees at right unfinished. Dog added in mezzotint. Before letters. Sepia.

From the Addington and Rawlinson Collections.

2. Sky and clouds completed. Trees at right, end of mill, and foreground, lightened. Tail of dog effaced. Before letters. Sepia.

From the Stokes Collection.

3. Mezzotint added throughout. Roof of mill reduced in tone. Outlines of trees at right, brick-work in foundation of mill, and shade lines on dog,

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etched. Tail of dog, and white marking on muzzle of dog, added. Before letters. Dark sepia.

From the Stokes and Taylor Collections.

4. Lights added on cumulus cloud above mill, on plaster wall, on millstone, on woman at left, and on sheaf carried by woman. White cap of woman increased in size. Lettered as in first published state. Sepia.

From the Lees Collection.

5. High lights on water below wheel of mill reduced. Reflections of horses dulled, shadows darkened. Light reflection below leg of rider turned into shade. High lights added on left side of vertical stone at bottom of stairway. Left part of door of shed whitened. Shadow added on chimney cap. Lettered as before. Sepia.

#### PUBLISHED STATES

#### FIRST STATE

Reworked. High lights reduced. White lines added between bricks of mill and between stones of steps at left. Initial letter (P) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

#### SECOND STATE

Lights added on cumulus cloud above gable of mill. Mark resembling capital A in margin at left lower corner. Sepia.



# 38. SCENE IN THE CAMPAGNA

(ALSO CALLED WOMAN AT A TANK, MINERVA MEDICA, AND HINDOO ABLUTIONS)

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

SECOND STATE

Outlines of distant hills added. Dark brown ink.

From the Rawlinson Collection.

# ENGRAVER'S PROOF

Bands of clouds, from stone pine to top of small tree at left, dark. Distant hills pale and remote. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

# PUBLISHED STATES

FIRST STATE

Band of clouds, from stone pine to top of small tree at left, lightened. Distant hills darkened. Lights added on foliage at left, on slab of stone at right below tank, and in left foreground. High light added on girdle of woman. Lettered. Initial letters (E. P) open capitals. Before any mark in margin. Sepia.

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FIRST STATE

Another impression. Paler. Sepia.

SECOND STATE

Mark resembling capital A in margin at left lower corner. Sepia.



# 39. CRYPT OF KIRKSTALL ABBEY

DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

#### THE ETCHING

Beginnings with rocker in corners. Spotted with aquatint tone. Sepia. From the Rawlinson Collection.

# ENGRAVER'S PROOFS

1. Wall at left light. Arch and bracket at extreme right dark. Before letters. Sepia.

From the Stokes and Rawlinson Collections.

- 2. Remezzotinted. Light wall at left reduced in tone. Short ray of light added from left. Lights added on masonry and curve of arch above second cow from left, and on arch and bracket at right. Lettered as in first published state. Sepia.
- 3. High lights added on bright wall at left, and on masonry at right of doorway. Slender line of light on left side of column at right extended. Lettered as before. Sepia.

From the Stokes and Rawlinson Collections.

# PUBLISHED STATES

#### FIRST STATE

Shadow on bright wall at left cut by ray of light. Initial letter (A) open capital. Before any mark in margin. Sepia.

#### INTERMEDIATE STATE

Remezzotinted. Bright wall at left flooded with subdued light from left. Landscape through doorway altered and defined. Clump of trees increased in size and darkened. Sepia.

From the Stokes and Lees Collections.

#### SECOND STATE

Reworked. Light added on column and window at left. Short line of half light added on left side of column at right. Mark resembling capital A in margin at left lower corner. Sepia.

# THIRD STATE

Again remezzotinted. Bright wall at left darkened. Aquatint shading added on cows and elsewhere. Light added on left side, and effaced on right side, of column at right. Clump of trees blended in single tone. Cool dark sepia.

# FOURTH STATE

Heavily remezzotinted throughout. Column at left and other light parts mottled. High light on column, and on capital of column, at right effaced. Sepia.



# 40. THE MILDMAY SEA-PIECE

(ALSO CALLED PICTURE IN THE POSSESSION OF SIR JOHN MILDMAY, BART.)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY W. T. ANNIS AND J. C. EASLING

# THE ETCHING

# SECOND STATE

Men added in boat at right. In lower margin, scratched in open Roman letters: "In the Possession of Sr John Milbmay [sic] Bart." Reddish brown ink. From the Rawlinson Collection.

# ENGRAVER'S PROOF

Upper edge of sun irregular. Upward rays of sun faintly indicated. Dark reflection of anchor on wet sand. Barrels and planks at left dark and unfinished. Margins not cleaned. Title as before. Sepia.

From the Stokes and Taylor Collections.

# PUBLISHED STATES

#### FIRST STATE

Upper edge of sun regular. Upward rays of sun lengthened and defined. Sunlight added on horizon. Reflection of anchor reduced to darkened patches under fluke and stock. Barrels and planks at left finished. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

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#### FIRST STATE

Another impression. Darker. Sepia.

# SECOND STATE

Small clouds added above rays of sun. Light on wet sand and in path of sun brightened. Mast of beached boat redrawn and strengthened. Faint indications of halyards added to mast of beached boat. Double shadow cast by fluke of anchor. Wide shadow cast by long board in foreground above "Picture" in title. Mark resembling capital A in margin at left lower corner. Sepia.

# FOURTH STATE

Remezzotinted. Horizon line defined. Shadows of figures and of objects in foreground lengthened. Lights added on crew and mast of beached boat. Light line of surf added beyond running boy. Dark reddish brown ink.



# 41. PROCRIS AND CEPHALUS

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY GEORGE CLINT

# THE ETCHING

Dark brown ink.

From the Norton Collection.

# ENGRAVER'S PROOF

Sky unfinished. Before letters. Sepia.

From the Stokes and Rawlinson Collections.

# PUBLISHED STATES

FIRST STATE

Small cloud added at extreme right. Lettered. Initial letter (H) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

FIRST STATE

Another impression. Stronger contrasts. Sepia.

SECOND STATE

Mark resembling capital A in margin at left lower corner. Sepia.

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# 42. WINCHELSEA, SUSSEX DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY J. C. EASLING

# THE ETCHING

Dark brown ink.

From the Rawlinson Collection.

# PUBLISHED STATES

# FIRST STATE

Lettered. Initial letter (P) open capital. Before any mark in margin. Sepia. From the Stopford Brooke and Rawlinson Collections.

# THIRD STATE

Small stones in left lower corner darkened. Mark resembling capital A in margin at left lower corner. Reddish brown ink.

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# 43. THE BRIDGE AND GOATS

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY F. C. LEWIS

THE ETCHING

Black ink.

From the Stokes and Reiss Collections.

# ENGRAVER'S PROOFS

- 1. Aquatint throughout. Sky and distance light, with few details and shadows. Sun same tone as lightest clouds. Closely trimmed. Sepia. From the Taylor and Rawlinson Collections.
- 2. Shading added in aquatint. Sun burnished. Trees and foreground touched with sepia. Middle distance at right darkened with sepia. Before letters. *Sepia*. From the Hawkins and Taylor Collections.

#### PUBLISHED STATES

FIRST STATE

Sky darkened. Sun changed in shape and crossed by narrow band of cloud. Spotty high lights on foliage at right covered with tone. High lights added on stone walls both sides of road, on figures, on animals, and on distant reach of river above bridge. Lettered. Initial letters (E. P) open capitals. Before any mark in margin. *Reddish sepia*.

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# FIRST STATE

Another impression. Sun subdued. Bank of clouds on horizon has almost disappeared. Reddish sepia.

From the Rawlinson Collection.

#### FOURTH STATE

Covered with aquatint tone. Sky reworked. Light clouds and rays of light added about sun. Band of light added on horizon below sun. Lights in foreground reduced in tone. Slight mezzotint added over aquatint in foregound at right. Mark resembling capital A in margin at left lower corner, as in third published state. Dot in bow of initial letter "P." Readish sepia.

From the Rawlinson Collection.



# 44. CALM DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

# ENGRAVER'S PROOFS

1. Soft-ground etching and slight aquatint tone, covered with heavier aquatint. Deep accents of tone added on water at left, on boat and crew, and on reflections on water at right. Reflections on water of men in rowboat white. Before letters. *Cool sepia*.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Mezzotint added. Outlines and shade lines on sails, on riggings, and on hulls of boats etched. Small boat at left, and larger boat at right, of hay-boat, added in pencil. Dark jib of sloop in middle shaded with pencil. Anchor chain of sloop in middle extended to water at left. Hull of light boat along-side sloop in middle darkened with pencil. Shadows on water at right margin, masts, spars, lines of hulls of boats, and figures in boats and on beach at right, indicated with pencil. Deeply bitten etched work added on men in rowboat. Reflections on water of men in rowboat effaced. Before letters. Margins not cleaned. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

3. Corrections carried out. Small boat added at left, and larger boat at right,

of hay-boat. High lights added on sails, on flags, and on water and shore at right. Lettered as in first published state. Margins cleaned. Sepia.

From the Rawlinson Collection.

4. Jib of sloop in middle covered with tone. Rowboat and reflection darkened. Lettered as before. Sepia.

From the Stokes Collection.

5. Scratches in sky turned into gulls. Lettered as before. Sepia.

# PUBLISHED STATES

#### FIRST STATE

High lights subdued. Lights added on clouds at left. Gulls in sky completed. Gull added above buoy at lower left. Lights added on side and stern of hay-boat, and on tender. Sail of hay-boat darkened. Lights on ships in left distance, on white sail and flag at right of middle, and on shore, reduced in tone. Lights added on sails near yard of square-rigged ship at right, and on water at stern of rowboat. Initial letter (M) open capital. Before any mark in margin. Sepia.

#### SECOND STATE

First stroke of capital A in margin at left lower corner. Sepia.

#### FOURTH STATE

Sky covered with aquatint tone. Lights in sky at left reduced. Bank of fog added near horizon. Small dark clouds added above horizon. Water, boats, and sails touched with mezzotint. Lights added on ships and reflections in left distance, and on two white sails in middle. Dark accents added on flag of hay-boat. Pennant of sloop in middle striped. Vertical white seams on foresail of sloop in middle indicated. White sail with flag, at right of sloop in middle, shaded vertically with slight aquatint tone. Mark completed to capital A in margin at left lower corner, as in third published state. Sepia.

#### FIFTH STATE

Clouds on horizon extended almost to top of dark sail in middle. Hay-boat at left, and two dark sailboats at right, completely covered with heavy aquatint tone. Third sail from right effaced. Light seams on mainsail of sloop in middle obscured nearly to top with mezzotint. High light on water near buoy effaced. Other high lights added. Shore at right burnished. Sepia.

From the Reiss and Rawlinson Collections.



## 45. PEAT BOG, SCOTLAND

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY GEORGE CLINT

#### THE ETCHING

In lower margin, scratched in italics: "Peat Bog Scotd." Dark brown ink. From the Ruskin Collection.

## ENGRAVER'S PROOFS

- 1. Two rainbows on dark clouds at upper right, and vague lights on side of mountain below, indicated. Smoke from fire at right light and distinct. Peat bog dark. Margins not cleaned. Title as before. *Dark sepia*. From the Hawkins and Taylor Collections.
- 2. Sky at right lightened. Rainbows much reduced. Rain-cloud merged in mist at right. Details on side of mountain at right roughly indicated by abrupt high lights. Smoke from fire reduced in tone. Reflection of smoke on peat bog brightened. Peat bog lightened in foreground. Left side of plate carried much farther than right side. Sky, and middle and far distances, nearly completed. Margins not cleaned. Title as before. Sepia.
- 3. Rain-cloud darkened at right and ramified with touches of sepia. (Corrections not carried out.) Lower rainbow painted with white. Paper scraped for

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lights at upper right, about lower rainbow, and on side of mountain below. Margins not cleaned. Title as before. Sepia.

From the Rawlinson Collection.

- 4. Rainbows roughly reworked and intensified. Mist lightened at right. Side of mountain below mist nearly completed. Three parallel rows of horizontal lights added on peat bog at right. Margins not cleaned. Title as before. Warm sepia.
- 5. Light clouds added on rain-cloud near upper margin. Lower rainbow and side of mountain below blended. Lights added and accented on peat bog. Checked pattern added on skirt of woman at left of horse. Margins cleaned. Title as before. Warm sepia.

From the Stokes Collection.

## PUBLISHED STATES

## FIRST STATE

Lower rainbow and side of mountain further blended. High light added on stones above "Scotland" in title. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

## FIRST STATE

Another impression. Clouds and side of mountain softer. Sepia.

## FOURTH STATE

Mezzotint added in sky at left. Light added on lower rainbow. Tone added on hillocks beyond peat bog. Smoke and fire reburnished. Reflection of smoke effaced. Road in middle distance lightened. Plaid pattern added on apron of woman at left of horse. Capital A in margin at left lower corner. Warm sepia.



# 46. RISPAH DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY ROBERT DUNKARTON

## THE ETCHING

FIRST STATE

Foul biting along left margin. Black ink.

From the Rawlinson Collection.

SECOND STATE

Foul biting along left margin removed. Line of grass above extended arm of woman shortened. Reddish ink.

## ENGRAVER'S PROOFS

1. Extensively touched with brown colour and Chinese white. Paper scraped for lights on moon, on clouds, on stars, on smoke of torch, on figure of Rispah, on shrouds, on bushes, on trees, on water, and in foreground. Before letters. Sepia.

From the Hawkins and Rawlinson Collections.

2. Many corrections carried out. Strokes in distant sky turned into birds. Paper again scraped for lights on smoke of torch, on figure of Rispah, on shrouds, on field at right, on tree at left, and on water. Shadows of dead

[ 97 ]

bodies, trees at left, and foreground, touched with black. Before letters. Sepia.

From the Hawkins and Taylor Collections.

## PUBLISHED STATE

FIRST STATE

Corrections carried out. Crescent moon added. Lettered. Initial letter (H) open capital. Before any mark in margin. Sepia.

FIRST STATE

Another impression. Warm sepia.

From the Lees Collection.



## 47. HEDGING AND DITCHING

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY J. C. EASLING

## THE ETCHING

Brown ink.

From the Reiss Collection.

## ENGRAVER'S PROOF

Pasture at left dark. Margins not cleaned. Before letters. Sepia.

## PUBLISHED STATE

FIRST STATE

Sky and clouds lightened, high lights added. Lights added on road, on trees, on sheep, on fields, and on horizon. Two birds added in sky. Pasture lightened and broken in tone. Bright lights added on pool at left of tree in foreground. Margins cleaned. Lettered. Initial letter (P) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

FIRST STATE

Another impression. Lighter. Cool sepia.

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## 48. RIVER WYE

(ALSO CALLED CHEPSTOW CASTLE)

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY W. T. ANNIS

## THE ETCHING

## SECOND STATE

Figures of bathers distinct. In lower margin, scratched in open Roman letters: "Chepstow [space] Castle." Dark brown ink.

## SECOND STATE

Another impression. Bathers very faintly printed. Title as before. Reddish brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Sky dark, brightening behind ruins at right. Slope below ruins at right in deep shade. Smoke at right of barge faintly indicated. Reflection of light on water about standing bather. Margins not cleaned. Title as before. *Cool sepia*. From the Taylor Collection.
- 2. Sky lightened. Cloud forms developed. Details of masonry added on ruins in centre. Lights on foliage and on slope of bank indicated. High lights added

[ 101 ]

on parallel ripples about standing bather. Margins cleaned. Title as before. Sepia.

From the Taylor Collection.

3. Entirely changed. Sky lightened throughout. High lights added on clouds and on ruins at left. Ruins in centre darkened with mezzotint same shade as slope below, windows closed. Smoke at right of barge nearly effaced. Smoke added at left of barge. Light outlines added on foliage. Standing cow, clump of trees behind horse, and foreground at lower left, darkened. Lights added on horse, on reclining cows, on seated bather, on water, and on left bank. Dark patches added on reclining cows. Mezzotint added on water. Dark reflection added below barge. Title as before. Warm sepia.

From the Stokes, Bale, and Rawlinson Collections.

## PUBLISHED STATES

#### FIRST STATE

Landscape throughout lightened. Windows and details of masonry again lightened. Lights and details added in distance. Foreground at left restored, as in early proof. Bright reflections of seated bather and of clothes added on water in foreground. Lettered. Title changed to "River Wye." Initial letters (E. P.) open capitals. Before any mark in margin. Sepia.

From the Rawlinson Collection.

## FOURTH STATE

Accidental scratch in sky at left. Ray of light from break in walls of ruins in centre to mast of barge indicated. Shadows on water below seated bather and at extreme left darkened. Mark resembling capital A in margin at left lower corner, as in third published state. *Cool sepia*.

## FIFTH STATE

Extensively reworked. Sky darkened, clouds and details added. High lights added on foliage below ruins at right. Cliffs, and bushes on steep bank at right, lightened. Smoke at left of barge lightened and extended toward left. Sepia.

## FIFTH STATE

Another impression. Late. Sepia.



## 49. CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

## THE ETCHING

Dark brown ink.

## ENGRAVER'S PROOF

Rays of sun not defined. Smoke from fire on plain at right brightly lighted at base. Middle distance dark with bright lights. Before letters. Signed by William Say. Sepia.

From the Rawlinson Collection.

## PUBLISHED STATE

## FIRST STATE

Rays of sun strengthened. Smoke from fire on plain at right straightened and subdued. Plain in foreground remezzotinted and scraped. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.

## FIRST STATE

Another impression. Clouds slightly heavier. Plain lighter. Sepia.

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## 50. MER DE GLACE—VALLEY OF CHAMOUNI —SAVOY

DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

## THE ETCHING

Dry-point added. Dark brown ink.

## ENGRAVER'S PROOFS

1. Sky about jagged peaks light. Slight high lights on glacier in foreground. Margins not cleaned. Before letters. Dark brown ink.

From the Stokes Collection.

- 2. Peak of Mont Blanc changed in shape, moved to left of centre, and enveloped in light clouds. Lights added on clouds above Mont Blanc. High lights added on glacier. Slanting ray of light added through gap at right. Lettered as in first published state. Sepia.
- 3. Mezzotint added diagonally down sky to dark peak at left. Peak of Mont Blanc sharply defined and whitened. Clouds surrounding Mont Blanc defined. Slanting ray of light added in distance beyond base of dark cliff at right. Bird added over glacier in left foreground. Scratch near base of cliff in middle distance turned into bird. Lettered as before. *Sepia*.

From the Ruskin and Rawlinson Collections.

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## PUBLISHED STATES

## FIRST STATE

Clouds near top of dark peak at left modelled. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Stokes and Taylor Collections.

## FIRST STATE

Another impression. Later. Sky at right lighter. Sepia.

From the Ruskin and Rawlinson Collections.

## THIRD STATE

Remezzotinted. Peak of Mont Blanc changed in shape. Clouds enveloping peak of Mont Blanc darkened. Slanting ray of light in distance beyond base of dark cliff at right effaced. Nearer seracs strongly lighted. Accents of light added at right. Capital A in margin at left lower corner. Cool sepia.

## FOURTH STATE

Heavily reworked throughout. Band of light horizontal cloud added below initial letter. Light on Mont Blanc and on surrounding clouds, and slanting ray of light through gap at right, subdued. Glacier in foreground darkened. Sepia.

From the Rawlinson Collection.



## 51. RIVAUX ABBEY, YORKSHIRE

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY HENRY DAWE

## THE ETCHING

Dark brown ink.

From the Reiss Collection.

## ENGRAVER'S PROOFS

- 1. Masonry dark and flat in tone. Closely trimmed. Dark sepia. From the Stokes, Gambier Parry, and Rawlinson Collections.
- 2. High lights added on masonry and on trunks of trees at right. Before letters. Warm sepia.

From the Hawkins Collection.

## PUBLISHED STATES

#### FIRST STATE

Lettered. Initial letter (A) open capital. Before any mark in margin, except accidental scratch at left lower corner, which is on all impressions. Warm sepia.

From the Bale and Rawlinson Collections.

## SECOND STATE

Lights in foreground. Foliage in foreground extended to margin. First stroke of capital A in margin at left lower corner. Warm sepia.

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## 52. SOLWAY MOSS

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS LUPTON

## THE ETCHING

## FIRST PLATE

Length of lower marginal line  $10^{1/2}$  inches. Marginal lines imperfectly bitten, especially at right. Patch of reed grass and weeds at left 1/2 inch from lower margin. Dark brown ink.

From the Rawlinson Collection.

## SECOND PLATE

Length of lower marginal line  $10^{9}/_{16}$  inches. Patch of reed grass and weeds at left broken into two masses, and extended almost to lower and left margins. *Dark brown ink*. (The second plate was used for mezzotint.)

From the Stokes and Reiss Collections.

## ENGRAVER'S PROOFS

1. Mass of dark clouds at right not defined. Margins not cleaned. Figure 2 in margin at left lower corner. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

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2. Dark strip of ground on Moss in middle distance at right shortened and tapered by high lights. Margins not cleaned. Before letters. Sepia.

From the Stokes Collection.

3. Sky, clouds, and distant hills at left, lightened. Clouds at right completed. Reflection of clouds on Moss strengthened. Second line of smoke at right defined and extended. Foreground lightened. Middle distance to right, and foreground, touched minutely with pencil and gray ink. Margins cleaned. Before letters. Warm sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

4. Sky, clouds, and distant hills at left, again lightened. Two lines of smoke blended into one long line. Dark shadow on water at left extended to foreground. High land in foreground at right accented with dry-point. Flash of lightning below dark cloud at left faintly indicated. High lights on dark cloud over hills at right shaded with pencil. Middle foreground touched with gray colour and pencil. Before letters. Sepia.

From the Stokes and Taylor Collections.

## PUBLISHED STATES

## FIRST STATE

Lights added on upper clouds toward left. Flash of lightning below dark cloud at left doubled and burnished. Clouds in far distance remezzotinted, outlines altered. Long line of smoke at right reduced in tone. Lettered. Initial letter (P) open capital. Before any mark in margin. Reddish brown ink.

From the Stokes Collection.

## FIRST STATE

Another impression. Warmer. Shadows richer. Reddish brown ink.

From the Lees Collection.

## INTERMEDIATE STATE

Sky in upper middle lightened. Sky in middle distance near horizon brightened. Head of cumulus cloud above hills in far distance almost dissolved in intense light. Shorter flash of lightning added below and to left of flash of lightning below dark cloud at left. *Reddish brown ink*.

## SECOND STATE

Diagonal stroke in margin at left lower corner. Warm brown ink.

[ 110 ]

THIRD STATE

Lightened throughout. Two parallel diagonal strokes in margin at left lower corner. Sepia.

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## 53. SOLITUDE

( ALSO CALLED THE READING MAGDALEN )

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

## THE ETCHING

Slight dry-point and stippling added. Dark brown ink. From the Heugh and Rawlinson Collections.

## ENGRAVER'S PROOFS

- 1. Light. Sky fairly even in tone. Before letters. Sepia.
- From the Hawkins and Reiss Collections.
- 2. Sky about castle and on horizon lightened, above castle and at left darkened. Scratch in sky above tree at left of castle. Distant bushes, sea, castle, and cliff, darkened. Lights added at base of cliff between trunks of trees. Trunk of tree, with upright light-toned branch, added behind bent tree at right. Small leafy twig added to bent tree at right. Foliage of trees at left denser and darker. High lights added above branches of largest tree. Slender trunk of tree added at right of last tree at left. Rays of light down middle distance indicated. Light blades of reed-grass added in foreground. Dark accents added on ripples and on small stones. Before letters. Sepia.

From the Stokes Collection.

[ 113 ]

3. Sky above castle lightened. Castle and sea softened in tone. High lights added on foliage of trees at left. Before letters. Signed by William Say. Sepia. From the Rawlinson Collection.

## PUBLISHED STATES

#### FIRST STATE

Sky reduced in tone. Scratch in sky above tree at left of castle turned into bird. Foliage added on bare branches and on bare spaces at right upper corner. Initial letters (E. P.) open capitals. Lettered. Before any mark in margin. Reddish brown ink.

From the Rawlinson Collection.

#### FOURTH STATE

Reworked throughout. Sky darkened. Sun strengthened. Bird above tree at left of castle almost effaced. Foliage added in right upper corner. Two parallel diagonal strokes in margin at left lower corner, as in third published state. Dot in bow of initial letter "P." Reddish brown ink.

From the Say Collection.

## INTERMEDIATE STATE (BETWEEN FOURTH AND FIFTH STATES)

Again reworked. Lights added in sky and on cliff at left. Light at base of cliff at left strengthened. Triangular rock in right lower corner effaced. Warm sepia.



## 54. MILL NEAR THE GRAND CHARTREUSE, DAUPHINY

## DRAWN AND PROBABLY ETCHED BY J. M. W. TURNER ENGRAVED BY HENRY DAWE

## THE ETCHING

FIRST STATE

Outlines of steep slope in distance distinct. Warm black ink.

From the Stokes and Reiss Collections.

SECOND STATE

Outlines of steep slope in distance nearly effaced. Shading added on lower third of large rock near left lower corner. Sepia.

From the Rawlinson Collection.

## ENGRAVER'S PROOF

Three narrow, horizontal, white clouds in sky. Paper scraped for lights on large white boulder and on foliage. Paper scraped for foam on waterfall between trees in right foreground. Before letters. Sepia.

From the Taylor and Rawlinson Collections.

## PUBLISHED STATES

FIRST STATE

Sky filled with light clouds. Many lights added on foliage, on rocks, on trunks

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of trees, on water, and on right slope above and below bridge. Waterfall added between trees in right foreground. Water below boulder at lower left indicated. Lettered. Initial letter (M) open capital. Before any mark in margin. Sepia.

From the Pocock Collection.

## FIRST STATE

Another impression. Lighter and more luminous. Warm sepia.

From the Lees Collection.

## THIRD STATE

High lights on foliage, on rocks, and on water, intensified. Two parallel diagonal strokes in margin at left lower corner. Sepia.

From the Reiss Collection.

## THIRD STATE

Another impression. Darker. Sepia.

From the Rawlinson Collection.



## 55. ENTRANCE OF CALAIS HARBOUR

DRAWN, ENGRAVED, AND SUBSEQUENTLY ETCHED BY J. M. W. TURNER

## ENGRAVER'S PROOFS

1. Dark and unfinished throughout. Margins not cleaned. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Clouds added in upper sky. Light on ships in centre bright. Light on horizon, on pier-head, on buoy, on brig at pier at left, and on distant town, softened and subdued. Lights and foam added on water. Margins cleaned. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

3. Remezzotinted. Etched outlines added throughout. Lettered as in first published state. *Reddish brown ink*.

## PUBLISHED STATES

FIRST STATE

Lower half of hull of nearest smack darkened. Initial letter (M) open capital. Before any mark in margin. Reddish brown ink.

From the Halsted and Rawlinson Collections.

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## INTERMEDIATE STATE

Clouds extended to left margin. Many small lights added on clouds at left above town. Dark patches of mezzotint added on water and on hulls of two incoming smacks in centre. Reddish brown ink.

## SECOND STATE

Three parallel bands of high light added on flag of outgoing ship. Reddish brown ink.

From the Rawlinson Collection.



## 56. DUMBLAIN ABBEY, SCOTLAND

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS LUPTON

THE ETCHING

Dark brown ink.

## ENGRAVER'S PROOFS

1. Sky covered with light mottled tone of mezzotint. Landscape flat and unfinished. Margins not cleaned. Before letters. Sepia.

From the Hawkins and Taylor Collections.

2. Sky, except just above Abbey, darkened. Cloud near horizon almost merged in general tone. Bands of clouds added along upper margin. Lights and shadows added on wooded slope. Margins not cleaned. Before letters. Reddish brown ink.

From the Bale and Rawlinson Collections.

3. Sky above Abbey harmonized. Cloud near horizon defined. Shaded portion of wooded slope, and boulder in water at right, darkened. Paper scraped for lights on water, on trees, and in foreground about woman in tub. (Corrections not carried out.) Margins not cleaned. Before letters. Signed by Thomas Lupton. Sepia.

From the Taylor Collection.

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4. Sky above Abbey darkened. Sky elsewhere lightened. Lights added on bands of clouds near upper margin. Small dark clouds added in middle sky at right. Abbey and trees below lightened. Tree added in faint tone at left of farthest group at right on bluff. Ripples added below woman in tub. Margins cleaned. Before letters. Sepia.

From the Buccleuch and Rawlinson Collections.

5. Transitions in sky harmonized. Cloud lights added above Abbey. High lights added on Abbey, on trees throughout, on water, and in foreground. Paper scraped for lights about woman in tub, and about bridge and water at right. Boulder in water at right darkened. Before letters. Sepia.

## PUBLISHED STATES

#### FIRST STATE

High lights added on clouds near horizon, on trees, and on figures. Right lower corner reduced in tone. Lettered. Initial letter (A) open capital. Before any mark in margin. Warm sepia.

From the Rawlinson Collection.

## SECOND STATE

Light clouds in upper sky less distinct. Single diagonal stroke in margin at right lower corner. Cool sepia.

From the Rawlinson Collection.



## 57. NORHAM CASTLE, ON THE TWEED

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

## THE ETCHING

Heavily printed. Signed by Charles Turner. Sepia.

Another impression. Lighter. Sepia.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Dark, even tone. Clouds summarily indicated. Reflections of castle and sail separated on water by strip of light. Closely trimmed. Sepia.
- 2. Sky and water lightened. Clouds modelled. Details and lights added on landscape. Reflections of castle and sail merged. Closely trimmed. Sepia.
- 3. Intense light and vague cloud-lights added about castle. Upward rays of light toward left faintly indicated. Bright lights added on bands of clouds about castle and at left. Modelling on cumulus cloud at left. Sailboat and wake, and shore and water below castle, reduced in tone. Reflections subdued. Lettered as in first published state. Sepia.

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## PUBLISHED STATE

## FIRST STATE

Upward rays of light completed. Many lights added on surrounding clouds. Cumulus cloud at left lengthened toward right. Initial letter (P) open capital. Before any mark in margin. Sepia.

## FIRST STATE

Another impression. Lighter throughout. Light behind castle extremely bright. Sepia.

## FIRST STATE

Another impression. Lights subdued, range of tones narrowed. Sepia. From the Gambier Parry and Rawlinson Collections.



## 58. RAGLAN CASTLE

(ALSO CALLED BERRY POMEROY)

DRAWN, ENGRAVED, AND PROBABLY ETCHED BY
J. M. W. TURNER

## ENGRAVER'S PROOFS

- 1. Blocked out in mezzotint. Margins not cleaned. Before letters. Sepia. From the Stokes, Ruskin, and Rawlinson Collections.
- 2. Sky at horizon lightened. Lights added on foliage at left and at right, on lilies, and on bank above lilies. Lights reflected on water beyond bridge. Margins not cleaned. Before letters. *Black ink*.

From the Stokes Collection.

3. Many lights added on foliage above left end of bridge. Dark reflection of bridge partly obliterated by lights on water. Lights added on both towers of castle. Margins not cleaned. Before letters. Very dark brown ink.

From the Stokes, Gambier Parry, and Rawlinson Collections.

4. Sky lightly reworked. High light introduced on horizon at right. Small white clouds above towers of castle and above trees scraped and burnished. Waterhen added under bridge. Wake of waterhen indicated. Margins not cleaned. Before letters. Sepia.

From the Stokes and Taylor Collections.

[ 123 ]

## PUBLISHED STATES

## FIRST STATE

Light clouds added throughout sky. Etched lines added on windows of towers and on trunk and branches of gnarled tree at lower right. Rays of sun added from third window at right. Dark accents and lights added on trees. High lights added on stump at right. Slanting prop added to bridge. All supports of bridge lengthened and mirrored on water. Foliage about bridge darkened. Lights added on water about right end of bridge. Margins cleaned. Lettered. Initial letters (E. P.) open capitals. Before any mark in margin. Sepia.

## FIRST STATE

Another impression. Sky about castle clean wiped and very bright. High lights on bushes at lower right reduced in printing. Sepia.

## THIRD STATE

Remezzotinted. Sky lightened. Lights on tall trees in centre, on underbrush below tall trees in centre, and on bush above left end of bridge, intensified. Two parallel diagonal strokes in margin at right lower corner. Sepia.



## 59. VILLE DE THUN, SWITZERLAND

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS HODGETTS

#### THE ETCHING

In lower margin, scratched in open Roman letters: "Thun." Dark brown ink. From the Rawlinson Collection.

## ENGRAVER'S PROOFS

- 1. Clouds soft and faintly defined. Title as before. Cool sepia. From the Stokes, Reiss, and Rawlinson Collections.
- 2. Wall below keep lightened. Lights added among trees. Cool sepia. From the Taylor Collection.

## PUBLISHED STATES

## FIRST STATE

Remezzotinted. Etched outline added on clouds. Work added on figures and in foreground. Zigzag lights added on water at lower right. Lettered. Initial letter (A) open capital. Before any mark in margin. Reddish brown ink.

## FIRST STATE

Another impression. Snow mountains less accented. Sepia. From the Rawlinson Collection.

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## THIRD STATE

Lights on houses, on snow mountains, and on clouds, intensified. Two parallel diagonal lines in margin at left lower corner. Sepia.



## 60. THE SOURCE OF THE ARVERON IN THE VALLEY OF CHAMOUNI, SAVOY

DRAWN AND ENGRAVED BY J. M. W. TURNER ETCHED PROBABLY BY HENRY DAWE

## THE ETCHING

SECOND STATE

Foreground at right rebitten by Turner. Dark brown ink.

From the Rawlinson Collection.

## ENGRAVER'S PROOFS

1. Dark. Clouds, mountains, glaciers, boulders at right, and valley, extensively drawn upon with white chalk and Chinese white. Shadows on firs, and on boulders, indicated in pencil. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Corrections carried out. Great break of light added over snow peak at right. Paper scraped for lights on clouds. Lights added on glacier at right of firs. Transverse lines on field near left lower corner extended to margin. Margins not cleaned. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

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## PUBLISHED STATES

## FIRST STATE

Slanting rays of light added from bright cloud in distance to snow-clad slope below. Shadows on distant mountains lightened. Glacier at right of firs extended to margin. Left lower corner lightened. Margins cleaned. Lettered. Initial letter (M) open capital. Before any mark in margin. Reddish sepia.

## SECOND STATE

Single diagonal stroke in margin at left lower corner. Reddish sepia.

#### THIRD STATE

Glacier burnished. Two nearly parallel diagonal strokes in margin at left lower corner. Warm sepia.

From the Stokes and Rawlinson Collections.



## 61. THE TENTH PLAGUE OF EGYPT

## DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

## THE ETCHING

## FIRST STATE

Unfinished. Margins not cleaned. Corrections on tower, and on stump, indicated in blue colour. Corrections on figures in foreground indicated in pencil. Dark brown ink.

From the Rawlinson Collection.

## SECOND STATE

Corrections carried out. Margins cleaned. Dark brown ink.

## ENGRAVER'S PROOF

Before letters. Signed by William Say. Sepia. From the Rawlinson Collection.

## PUBLISHED STATE

## FIRST STATE

Grass added between two women in foreground. Details of masonry added on side of stairway at right, and on buildings. Initial letter (H) open capital. Before any mark in margin. Reddish brown ink.

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FIRST STATE

Another impression. Lighter. Reddish brown ink.

From the Rawlinson Collection.



# 62. WATERCRESS GATHERERS RAIL'S HEAD, FERRY BRIDGE, TWICKENHAM

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS LUPTON

#### THE ETCHING

Lower lines slightly doubled. Dark brown ink.

# ENGRAVER'S PROOFS

- 1. Foreground and middle distance throughout touched with Chinese white. Paper scraped for lights in sky at right. Before letters. Sepia. From the Stokes and Taylor Collections.
- 2. Clouds in middle distance, and on horizon at right, washed with Chinese white. Paper scraped for lights on clouds, in distance at right and at left, on trees, on water, on banks, on coping of wall, on masonry of bridge, on figures at left, and on coat of man at left. Coat of man at left painted yellow. Girl carrying child drawn with sepia in middle foreground. Before letters. Sepia. From the Stokes and Taylor Collections.
- 3. Corrections carried out. Lines of braid on back of coat of man at left, and bricks of bridge, indicated. Before letters. Sepia.

From the Rawlinson Collection.

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4. Lights added on clouds above bridge. Clouds at right, trees, and reflections, darkened. Lights added on water, on girl carrying child, and on child. White lines added between bricks of bridge. Double lines of braid added on back of coat of man at left. Before letters. Sepia.

From the Stokes Collection.

5. Small dark clouds added with sepia in upper sky above bridge. Sky at extreme right washed with white. Before letters. Sepia.

# PUBLISHED STATE

FIRST STATE

Dark clouds added in upper sky at left. Rain added from clouds at upper right. White clouds above horizon burnished. High lights added on bridge, on figures, and throughout landscape. Cap-stone of pillar of bridge increased in size. Triangle of light added at right on cap-stone of pillar of bridge. Initial letter (P) open capital. Before any mark in margin. Sepia.

From the Rawlinson Collection.



# 63. THE ALCOVE, ISLEWORTH

(ALSO CALLED TWICKENHAM, POPE'S VILLA, AND GARRICK'S TEMPLE AND HAMPTON CHURCH)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY HENRY DAWE

THE ETCHING

Dark brown ink.

# ENGRAVER'S PROOFS

- 1. Light clouds near upper margin at left. Middle distance about buildings broadly handled. Reflection of light on dark shadow below clump of trees in middle slanting. Windows of building at left slightly indicated. Closely trimmed. Sepia.
- 2. Light and dark clouds added in sky. Tower of church tapered toward top. Outlines of tower of church etched. Details added in middle distance. High lights added on foliage. Reflections of both clumps of trees darkened. Reflection of light on dark shadow below clump of trees in middle straightened. Lettered as in first published state. Sepia.
- 3. Another impression from plate in same state. Lighter. Warm sepia. From the Rawlinson Collection.

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# PUBLISHED STATES

# FIRST STATE

Tower of church lightened. Pinnacles of church defined in reflection. Initial letters (E. P) open capitals. Before any mark in margin. Sepia.

From the Buccleuch Collection.

#### THIRD STATE

Church covered with mezzotint tone. Two parallel horizontal strokes in margin at right lower corner. Sepia.



# 64. BONNEVILLE, SAVOY

DRAWN BY J. M. W. TURNER
ENGRAVED AND PROBABLY ETCHED BY HENRY DAWE

#### THE ETCHING

Dark brown ink.

#### ENGRAVER'S PROOF

Small dark cloud and thin edges of light clouds in upper sky above snow mountain. Lights under arches of bridge. Before letters. Sepia.

From the Stokes and Taylor Collections.

#### PUBLISHED STATES

#### FIRST STATE

Darkened. Light clouds extended to mountain at left. Lights under arches of bridge effaced. Left lower corner reduced in tone. Second stone at right of boulder lightened. Lettered. Initial letter (M.) open capital. Before any mark in margin, except accidental stroke in left lower corner, which is on all impressions. Sepia.

#### SECOND STATE

Light clouds added in sky. Left end of bridge lightened. Single diagonal stroke in margin at right lower corner. Sepia.

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# 65. INVERARY CASTLE AND TOWN, SCOTLAND

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Reddish brown ink.

#### ENGRAVER'S PROOFS

- 1. Three dark streaks of mezzotint in right lower corner. Etched outline of canvas shield of farther boat in middle foreground unfinished. Closely trimmed. Sepia.
- 2. Tone added on water above rowboat leaving shore. Three dark streaks of mezzotint in right lower corner turned into wave-shadows. Canvas shield of farther boat in middle foreground, and masts of brig at right, strengthened with dry-point. Details of boats, figures, and waves touched with pencil. (Corrections not carried out.) Before letters. Sepia.

From the Hawkins and Reiss Collections.

3. Remezzotinted in middle distance, high lights subdued. Before letters. Signed by Charles Turner. Sepia.

From the Rawlinson Collection.

4. Many sharp high lights added on clouds and on water. Work added in

middle distance near woman on shore. Spray added above stern of second boat at left. Dry-point added at top of tall mast. Before letters. Warm sepia. From the Buccleuch Collection.

#### PUBLISHED STATES

#### FIRST STATE

High lights burnished. Dry-point at top of tall mast removed. Blocks and ropes added to masts in foreground. Extra rigging added on brig at right. Initial letter (M) open capital. Before any mark in margin. Warm sepia.

# SECOND STATE

Two dots in margin at right lower corner. Warm sepia.



# 66. ÆSACUS AND HESPERIE

DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

#### THE ETCHING

FIRST STATE

Line of water below Hesperie and other lines added with pencil. Dark brown ink.

From the Rawlinson Collection.

SECOND STATE

Corrections carried out. Brown ink.

#### ENGRAVER'S PROOFS

- 1. Hesperie draped in white. Line of high light on water extended to plants in left lower corner. Before letters. Warm sepia.

  From the Taylor Collection.
- 2. Darkened. High lights on brook at lower left, and on steep path behind Hesperie, brightened. Foliage added on bushes above Hesperie. Figure of Hesperie, naked to waist, altered with sepia. Face of Hesperie darkened, light on forehead indicated, drapery about legs modelled and shaded. Shadow behind Hesperie lengthened. Before letters. Warm sepia.

From the Stokes Collection.

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3. Landscape lightened throughout. Figure of Hesperie naked to knees, drapery darkened. White robe on ground behind Hesperie. Reflection of boulder in foreground completed. Foam and lights added on brook at left. Figure of Æsacus darkened with etched work. Ferns lightened. Right lower corner reduced in tone. Lettered as in first published state, but before initial letter (H). Sepia.

From the Ruskin Collection.

4. Boulders at left of Hesperie lightened. Ray of light added behind head of Hesperie. Light and reflection added on water below and beyond rocks at left. Dark leaves added on water in left lower corner. Lettered as before. Warm sepia.

#### PUBLISHED STATES

#### FIRST STATE

Rays of light added diagonally from upper left above Hesperie. Drapery of Hesperie darkened and slightly altered. Initial letter (H) open capital. Before any mark in margin. Sepia.

#### SECOND STATE

Lights added on trees and on foliage. Face of Hesperie turned to left and hidden by hair. Drapery about Hesperie reflected in water. Æsacus shod with sandals. Garment of Æsacus slightly altered. Warm sepia.

#### SECOND STATE

Another impression. Less brilliant. Warm sepia.

#### FIFTH STATE

Plate reworked throughout. Head of Hesperie lightened. Two nearly parallel lines in margin at right lower corner. Sepia.

#### FIFTH STATE

Another impression. Less brilliant. Sepia.



# 67. EAST GATE, WINCHELSEA, SUSSEX

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY S. W. REYNOLDS

#### THE ETCHING

Black ink.

From the Stokes and Reiss Collections.

# PUBLISHED STATES

FIRST STATE

Initial letter (P) open capital. Before any mark in margin. Sepia.

SECOND STATE

High lights on trees at right and at left burnished. Two dots in margin at right lower corner. Sepia.



# 68. ISIS (ALSO CALLED SILENCE)

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

Signed by William Say. Dark brown ink. From the Rawlinson Collection.

# ENGRAVER'S PROOFS

- 1. Before letters. Signed by William Say. Sepia. From the Rawlinson Collection.
- 2. Another impression from plate in same state. Bird at left clean wiped. Before letters. Sepia.

From the Say Collection.

#### PUBLISHED STATES

#### FIRST STATE

Lights added on weeping tree at left. Reflections on water brightened. Initial letters (E P) open capitals. Before any mark in margin. Reddish brown ink. From the Stokes Collection.

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SECOND STATE

Two dots in margin at right lower corner. Reddish brown ink.



# 69. BEN ARTHUR, SCOTLAND

(ALSO CALLED GLEN CROE)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS LUPTON

THE ETCHING

Dark brown ink.

From the Stokes and Rawlinson Collections.

#### ENGRAVER'S PROOFS

- 1. Valley at right, and clouds above valley, dark. Faint break of light about Ben Arthur in distance at right. Peak of Ben Arthur angular and unfinished. Lights on slopes and on clouds about summit of mountain at left. Margins not cleaned. Before letters. Sepia.
- 2. Sky, clouds, slope at left to brook, and shadow over lower part of slope at left and over rocky foreground, lightened. Head of valley and slope at right dark. Lights added on clouds at right. Break of light about Ben Arthur in distance at right brightened. Margins partly cleaned. Before letters. Sepia. From the Hawkins and Reiss Collections.
- 3. Outline of peak of mountain at left altered and extended toward left. Part of mountain at left below peak shaded with pencil. Lights added on shaded

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surface, shadows added on light surface, of left slope of mountain at left. Paper scraped for light in sky about peak and slope of Ben Arthur. Summit of Ben Arthur changed to twin peaks. Modelling added on clouds above Ben Arthur. Slope and foreground at right lightened. Paper, scraped in valley in middle distance, darkened again with pencil. Before letters. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

#### PUBLISHED STATES

#### FIRST STATE

White peak added above mountain at upper left. Lights added on slope at left and on clouds above slope. Break of light about peak and slope of Ben Arthur lessened or obliterated. Cloud below peak of Ben Arthur broken and reduced in tone. Nearer part of slope at right lightened and blended with foreground. Foreground throughout subdued. Lettered. Initial letter (M) open capital. Before mark in margin. Sepia.

#### FIRST STATE

Another impression. Dark, brilliant. Sepia.

#### FIRST STATE

Another impression. Lighter. Cool sepia.

From the Buccleuch Collection.

#### THIRD STATE

Two parallel horizontal strokes, with dot between, in margin at right lower corner. Cool sepia.

#### THIRD STATE

Another impression. Lighter. Warm sepia.



# 70. INTERIOR OF A CHURCH

DRAWN, ETCHED, AND ENGRAVED BY J. M. W. TURNER

#### THE ETCHING

FIRST STATE

In soft-ground. Before letters. Margins not cleaned. Black ink.

From the Stokes and Taylor Collections.

SECOND STATE

Shading added in soft-ground, in aquatint, and probably by the "textile process." Light added from unseen sources above. Before letters. Margins cleaned. *Black ink*.

From the Stokes and Taylor Collections.

#### ENGRAVER'S PROOFS

1. Mezzotinted. Etched outlines added. Lighting unified. Rays of light added from unseen source at upper right. Left side of nearest column, and wall space beyond nearest column, shaded in soft-ground. Before letters. Margins not cleaned. Dark brown ink.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Remezzotinted. Many etched lines added. Shading in soft-ground on near-

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est column, and on wall space beyond nearest column, has mostly disappeared. Intensely lighted walls beyond second arch reduced in tone. Inscription added on memorial tablet at left. Closely trimmed. *Sepia*.

Presented to Charles Turner by J. M. W. Turner.

3. Blurred. Lights added on panelling of pulpit, and on mouldings of arches in foreground. Tablet at left, and inscription on remaining tablet, effaced. Remaining tablet supported by bracket. Stained glass added in small window under arch in background. Candles in chandelier and on reading-desk dimly lighted. High lights in foreground reduced in tone. Lettered as in first published state, except that date of year in publication line is "1816." Dark brown ink.

From the Stokes and Taylor Collections.

4. Heavily remezzotinted. Church dimly lighted. Faint reflections about walls and about arches. Lettered as before. Dark sepia.

From the Hawkins and Rawlinson Collections.

5. Church brilliantly lighted. Lights and shadows intensified. Lettering added over royal arms above altar. Architectural details defined. Indications of masonry added above pulpit and above nearest arches. Lettered as before. Warm sepia.

#### PUBLISHED STATES

FIRST STATE

Tone reduced by new mezzotint. Indications of masonry above pulpit, and above nearer arches, effaced. Beams above chandelier brought out by lines of light. Date of year in publication line changed to "1819." Initial letter (A) open capital. Before any mark in margin. Warm sepia.

INTERMEDIATE STATE (BETWEEN FIRST AND SECOND STATES)
Light on column above "Church" in title effaced. Warm sepia.
From the Rawlinson Collection.



# 71. CHRIST AND THE WOMAN OF SAMARIA

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY S. W. REYNOLDS

#### THE ETCHING

In lower margin, scratched in open Roman letters: "The Woman of Samaria." Dark brown ink.

# ENGRAVER'S PROOF

Before letters. Sepia.

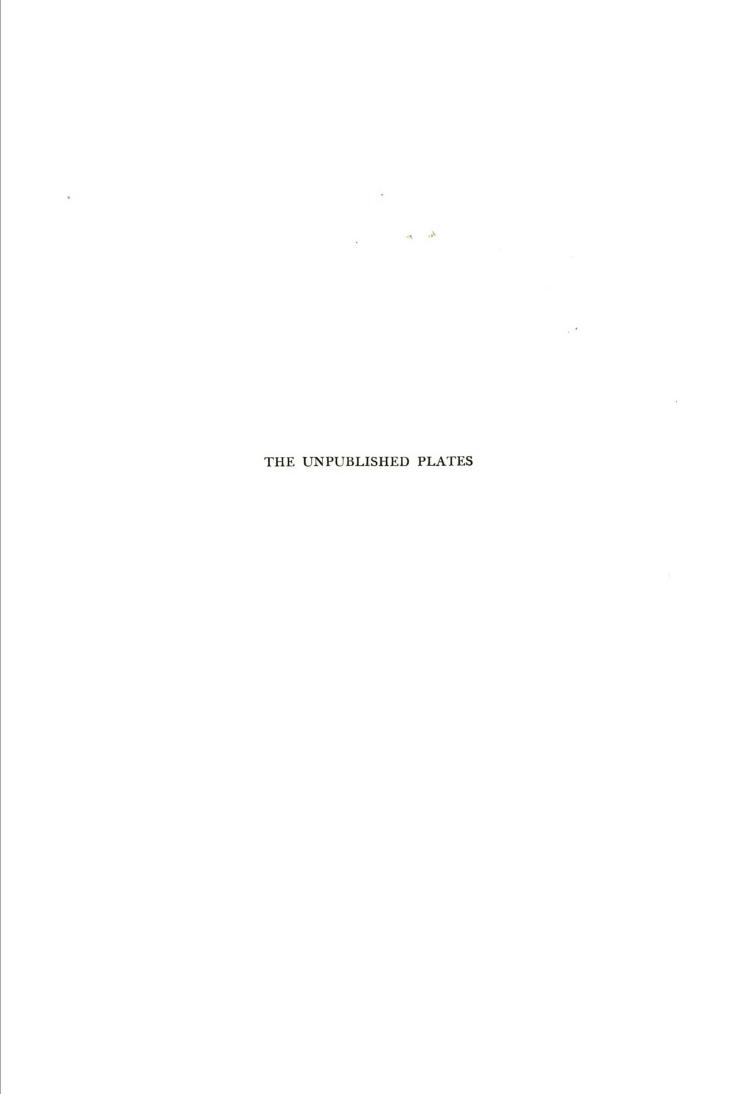
From the Stokes, Gambier Parry, and Rawlinson Collections.

# PUBLISHED STATE

#### FIRST STATE

High lights added about arm of disciple at left. Lights added on bushes above figure of Christ. Lettered. Initial letter (H) open. Before any mark in margin. *Reddish brown ink*.

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# 72. APULEIA IN SEARCH OF APULEIUS

( ALSO CALLED THE PREMIUM LANDSCAPE)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

THE ETCHING

Reddish brown ink.
From the Stokes Collection.

#### ENGRAVER'S PROOFS

1. Sepia.

From the Say Collection.

- 2. Lights on clouds, trees at right, middle distance, and foreground, touched with white. Building added at foot of hills in far distance. Lights added on figures, on sheep, and on reflection of bridge. Veil over head of Apuleia added with paint. Busts of two figures at left of Apuleia, and trunk and base of tree at right of middle, touched with sepia. Dress of Apuleia darkened, light border added. Details added on other figures. Sepia.

  From the Say Collection.
- 3. Corrections carried out. Printed on buff paper. Sepia. From the Bale and Rawlinson Collections.

Late impression. Grayish brown ink.

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# 73. GLAUCUS AND SCYLLA

# DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY WILLIAM SAY

#### THE ETCHING

#### FIRST STATE

Outlines of distant mountains, of water, of waves, and other corrections, added in pencil. Signed by William Say. Dark brown ink.

From the Rawlinson Collection.

#### SECOND STATE

Corrections carried out in dry-point. Brown ink.

# ENGRAVER'S PROOFS

1. Bright dots of high light on distant sea at extreme left, and on outline of headland below sun. Sepia.

From the Say, Stokes, Gambier Parry, and Rawlinson Collections.

2. Distant hills lightened. Bright dots of high light on distant sea at extreme left reduced in tone. Clouds above upward ray of sun, distant headland below sun, reflection of light on water near lower margin, trees, bushes, cavern, and cliff at right, touched with white. Foreground in places washed probably with gum arabic. Sepia.

From the Say and Rawlinson Collections.

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3. Corrections carried out. Sun enlarged. Rays of sun reduced in number. Remezzotinted at right. Cool sepia.

From the Stokes and Taylor Collections.

- 4. Right side of distant headland below sun turned into steep cliff. Lights added on bushes, on trees, on ledge below bushes and trees, on beach, and on water. Six short, broad bars of light added near margin at lower left. Light added on hair of Glaucus. Sepia.
- 5. Upward ray of sun lengthened by high lights above clouds. Distant hills at left lightened. Distant hills and sea touched with pencil. Paper scraped for lights on trees, on cliffs and beach at right, and on water down to foreground. Paper scraped for sails in left distance. Waves extended toward Scylla. Sepia. From the Say Collection.

Late impression. Corrosion in sky at left extended to upper margin. Light on hair of Glaucus reduced in tone. Sepia.



# 74. SHEEP-WASHING, WINDSOR (ALSO CALLED WINDSOR CASTLE FROM SALT HILL) DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY CHARLES TURNER

#### THE ETCHING

Dark brown ink.

# ENGRAVER'S PROOFS

1. Sky flat and unfinished. Left tower of castle not defined. Slender tree slanting toward castle added with gray colour in copse at right. Grass, water, and shadow of dog at left, touched with gray. Sepia.

From the Buccleuch and Lees Collections.

2. Sky completed. Left tower of castle taller and defined. Shading added in dry-point on back of man leaning against parapet. Work added on boy and on wall. On margin, in pencil by Charles Turner: "As the drawing was." Signed by Charles Turner. Sepia.

From the Hawkins and Reiss Collections.

3. Cloud above trees at left darkened with pencil. Sky scraped for light near margin at upper middle. Castle redrawn and shaded with pencil. Windows of castle indicated. Flag added with sepia above round tower at right. Castle,

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hill, and distant trees touched with sepia. Shadows of figures on hill in left distance, and of trees at left, and foreground, accented with sepia. Slender tree in copse at right slanting toward castle again drawn in with pencil and sepia. On lower margin, in pencil by Turner: "Put in the Tree and I will Etch the Lines afterwards." Paper scraped for lights throughout. Sepia.

From the Stokes and Bale Collections.

4. Corrections carried out, except in foreground. Many light clouds added in sky. Sheep and foreground remezzotinted. Sepia.

From the Stokes Collection.

5. Another impression from plate in same state. Figures, especially farmer and dog at left, trees at right, sky, and foreground, touched with white. Signed by Charles Turner. Sepia.

From the Hawkins Collection.

6. Outlines etched, and pencil shading added, on slender tree in copse at right slanting toward castle, and on new foliage at upper right. Etched lines added in foreground. Sky, castle, figures, and foreground, corrected with pencil. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

Late impression. Sepia.

Another late impression. Mezzotint removed. Castle and distance have almost disappeared. Sepia.

From the Buccleuch Collection.



# 75. DUMBARTON ROCK

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED BY THOMAS LUPTON

#### THE ETCHING

Dark brown ink.

#### ENGRAVER'S PROOFS

1. Dark cloud near upper margin at right. Twin peaks of Dumbarton Rock of equal height. Figure on foot-bridge dark. Impression on buff paper. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Sky lightened and harmonized. Twin peaks of Dumbarton Rock changed in outline and raised above mountains in far distance. Paper scraped for lights on clouds from middle toward left, on distant reaches of water, on ships and water in middle distance, and throughout foreground. Paper scraped for two sails near foot of Dumbarton Rock. Outlines of mountains in far distance, ships, shore, rocks, grass in middle distance, and water in foreground, touched with pencil. Margins not cleaned. *Cool sepia*.

From the Stokes and Buccleuch Collections,

3. Corrections in foreground carried out. Sky behind slender birch at left, and clouds on horizon about Dumbarton Rock, lightened. Dark clouds added

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at upper right. Many lights added in distance. Hill at right heavily outlined with dry-point. Scratches in lower margin. Cool sepia.

4. Clouds in upper right modelled with shadows and high lights. Lower clouds in upper right lightened. Distance elaborated. Grove beyond light trees, bushes at right, and thicket at left, darkened. High lights on thicket at left subdued. High lights added on trees and road in foreground. Margins not cleaned. Black ink.

From the Hawkins Collection.

Late impression. Water in middle distance at right lightened. Lights added on rocks and water in left foreground. Margins cleaned. Cool sepia.

Another late impression. Lettered. Sepia.



# 76. CROWHURST, SUSSEX DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED PROBABLY BY HENRY DAWE

#### THE ETCHING

Black ink.

Another impression. Brown ink.

#### ENGRAVER'S PROOFS

1. Warm sepia.

From the Stokes and Taylor Collections.

2. Sun added as faint disk near horizon at left. Dark sky above hill at right scraped and reduced in tone. Snow added in foreground at left and on lower hillside at right. Water darkened in space between stump and bushes at lower right. Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.



# 77. THE TEMPLE OF JUPITER IN THE ISLAND OF ÆGINA

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED PROBABLY BY HENRY DAWE

#### THE ETCHING

Dark brown ink.

#### ENGRAVER'S PROOFS

1. Paper scraped for lights in sky, on sea, on foliage, in middle distance, and in foreground. Foliage shaded with pencil. On lower margin, in pencil by Turner: "Darks and Lights. Fullness or richness of work is wanting over the whole with sparkling lights upon the figures." Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

2. Corrections carried out. Sky flat and striped. Minute high lights added on clump of trees in middle. Sepia.

From the Taylor Collection.

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# 78. SWISS BRIDGE, MONT ST. GOTHARD

(ALSO CALLED VIA MALA)

DRAWN, ETCHED, AND PROBABLY ENGRAVED BY J. M. W. TURNER

THE ETCHING

Dark brown ink.

ENGRAVER'S PROOF

Sepia.

From the Stokes, Gambier Parry, and Rawlinson Collections.

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## 79. PLOUGHING, ETON

DRAWN, AND FIRST PLATE ETCHED, BY J. M. W. TURNER SECOND AND THIRD PLATES ETCHED AND ENGRAVED BY THOMAS LUPTON

#### FIRST PLATE: THE ETCHING

#### THIRD STATE

Late impression. Centre blank. Outlines of seated girl, of child, and of chapel, partly effaced. Whip in right hand of boy. *Brown ink*.

From the Rawlinson Collection.

#### SECOND PLATE: THE ETCHING

(Strengthened and completed by Turner.) Eight windows in side of chapel, the two at left hidden by trees. Whip in left hand of boy. End of whip rests on ground. Dark brown ink.

From the Rawlinson Collection.

#### ENGRAVER'S PROOF

Sky at right touched with white. Head of girl turned to right with Chinese white. Bonnet of girl added. Ground and bank about girl touched with mixed

[ 167 ]

lake and white. Grass, basket, bottles, and toy of child, touched with thick white. Margins not cleaned. Cool sepia.

From the Hawkins Collection.

Late impression. Corrections carried out. Sky brightened. Margins not cleaned. Warm sepia.

From the Rawlinson Collection.

#### THIRD PLATE: ENGRAVER'S PROOFS

1. Six windows in side of chapel. Head of girl turned to left. Face of ploughboy light. Circle under initials on milestone. Sepia.

From the Rawlinson Collection.

2. Remezzotinted. Face of plough-boy darkened. Cool brown ink.



80. PAN AND SYRINX
DRAWN BY J. M. W. TURNER
ETCHER UNKNOWN

(Not included in the Bullard Collection. The plate was not carried beyond the etching, of which three impressions only are known. One impression is in the British Museum, another is in the New York Public Library. The third impression was in the late Taylor Collection.)

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# 81. STONEHENGE AT DAYBREAK DRAWN AND ENGRAVED BY J. M. W. TURNER

#### ENGRAVER'S PROOFS

1. Sepia.

From the Stokes, Taylor, and Rawlinson Collections.

2. Another impression. Darker and stronger. Rich sepia.

Late impression. Lower part of plate rubbed down and remezzotinted. Details merged in even, subdued tone. Cool dark brown ink.



#### 82. THE FELUCCA

## DRAWN BY J. M. W. TURNER ENGRAVED PROBABLY BY HENRY DAWE

#### ENGRAVER'S PROOFS

1. Dark mezzotint tone in sky, and thunder-cloud broadly treated, at upper left. Lines added in dry-point on masts at right and on town beyond. *Dark sepia*.

From the Stokes, Taylor, and Rawlinson Collections.

2. Thunder-cloud modelled, and lightened at upper left. Fleecy clouds added at right. Rays of light at right extended across dark cloud. Entire sky above town, and water in immediate foreground, lightened. Dark sepia.

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Late impression. Mast at extreme left strengthened, pennant effaced. St. Andrew's cross added on flag at left. Figures, spray, distance, and thundercloud, covered with tone. Lightning lengthened to right of lighthouse. Spray added on waves. In lower margin, scratched in script: "One of the first edition of 30 Impressions printed by Delâtre. London." Warm black ink.

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## 83. THE STORK AND AQUEDUCT

(ALSO CALLED THE HERON'S POOL)

DRAWN AND ETCHED BY J. M. W. TURNER ENGRAVED PROBABLY BY HENRY DAWE

#### THE ETCHING

FIRST STATE

Rocks touched with red. Brown ink.

From the Stokes and Lees Collections.

SECOND STATE

Lines added on pool and on waterfall. Upper edge of large rock strongly defined. Dark brown ink.

From the Rawlinson Collection.

#### ENGRAVER'S PROOFS

1. Dark and flat in tone. Sepia.

From the Stokes and Buccleuch Collections.

2. Sky lightened. Large rock darkened. Diagonal shadows across large rock widened and subdued. Foam on brook above stones indicated. Lights added on waterfall at left. Sepia.

3. Sky, distant slope beyond aqueduct, and large rock, lightened. Dark accents added on top of large rock. Lights added along edges of large rock. Dark stones added in brook at right. Lights and details added on stones in foreground. Lights added on waterfall, and on tree above herons. Water darkened at lower left. Sepia.

From the Taylor Collection.

Late impression. High lights on clouds, on trees of right slope about and beyond aqueduct, on large rock, on falls at right and left, on stones, and on heron, burnished. Reflection of heron white. Sepia.

From the Ruskin and Knowles Collections.

Another impression from plate in same state. Reddish brown ink.



84. THE LOST SAILOR

(ALSO CALLED THE DROWNING SAILOR, AND STORM OVER THE LIZARD) ENGRAVED PROBABLY THROUGHOUT BY J. M. W. TURNER

#### ENGRAVER'S PROOFS

1. Aquatint-ground overlaid with mezzotint and with the "textile process." Cliffs at left faintly indicated. Etched outlines added on sailor and on cask. Margins not defined. Sepia.

From the Lees Collection.

2. Entirely reworked. Sky and cliffs at left defined. Nearer cliff at left light against dark background. Sailor redrawn larger, old outline visible on leg. Wreckage added at left. Distance and sky added at right. Forms of waves altered. Much delicate work added on surf, on spray, and on cliffs. Proof cut down, false margin added. Sepia.

From the Gambier Parry and Rawlinson Collections.

- 3. Another impression from plate in same state. *Black ink*. From the Knowles Collection.
- 4. Sky darkened. Lighthouse taller. Smoke added above lighthouse. Light added on right side of lighthouse. Nearer cliff at left, and water below cliff, reduced in tone. Heavy lines on cliffs and wreckage at left, and outlines on farther cliff at left and on sailor, etched. Cliff, partly covered by surf, touched

[ 177 ]

with dry-point. Many lights added on water. Trough of sea widened. Slant of wave at right made steeper. Headland at right turned into waves and surf. White spray on cliffs in foreground lessened. Sepia.

From the Stokes and Ruskin Collections.



85. MOONLIGHT AT SEA. THE NEEDLES DRAWN, ENGRAVED, AND SUBSEQUENTLY ETCHED BY J. M. W. TURNER

Late impression. Touched with aquatint. Cliffs at right faint. Boats mere blurs of dark tone. Sepia.

From the Rawlinson Collection.

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#### 86. MOONLIGHT ON THE MEDWAY AT CHATHAM

DRAWN BY J. M. W. TURNER ENGRAVED PROBABLY BY HENRY DAWE

## ENGRAVER'S PROOFS

- 1. Dark patches in sky above sails. Closely trimmed. Black ink.
- 2. Dark patches in sky above sails subdued and turned into cloud-shadows. Dark sepia.

From the Bale and Rawlinson Collections.

3. Light bands of clouds added above and below moon. Masts and details added on two boats at left. Light figure added in farther boat. Dark figures added in nearer boat. Turret added on high building against dark cloud at right. Faint image of moon added on reflection on water. Sails of windmill enlarged. Dark sepia.

From the Hawkins Collection.

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87. KINGSTON BANK
DRAWN AND ENGRAVED BY J. M. W. TURNER

Late impression. Mezzotint overlaid with aquatint and with the "textile process." Dark brown ink.

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88. THE DELUGE
DRAWN AND PROBABLY ENGRAVED BY J. M. W. TURNER

#### ENGRAVER'S PROOF

Sky dark. Paper scraped for lights on figures at right. Space between figures at right touched with pencil. Closely trimmed. Sepia.

From the Gambier Parry and Rawlinson Collections.



89. FLOUNDER FISHING, BATTERSEA

ENGRAVED AND SUBSEQUENTLY ETCHED PROBABLY BY J. M. W. TURNER

#### ENGRAVER'S PROOF

Flat even tone. Margins not cleaned. Sepia.

From the Pocock Collection.

Late impression. Sky modelled. Bridge in background darkened and defined. Buildings and ships added at right. Lights on figures at left, on sails in centre, and on ripples, brightened. *Purplish brown ink*.



## 90. NARCISSUS AND ECHO

ETCHED IN SOFT-GROUND BY J. M. W. TURNER

#### THE ETCHING

1. Foliage at upper right touched with Chinese white. Paper scraped for lights on figures, on hills, in sky, and in foreground. On back in pencil: "This Etching—done by Turner himself—was by him given to me—at Petworth—It is from his own picture in the Gallery there—of Narcissus and Echo—Eliz<sup>th</sup> Phillips." Closely trimmed. *Dark brown ink*. From the Taylor and Rawlinson Collections.

2. Washed with brown colour, chiefly about pool and in foreground. Dark brown ink.

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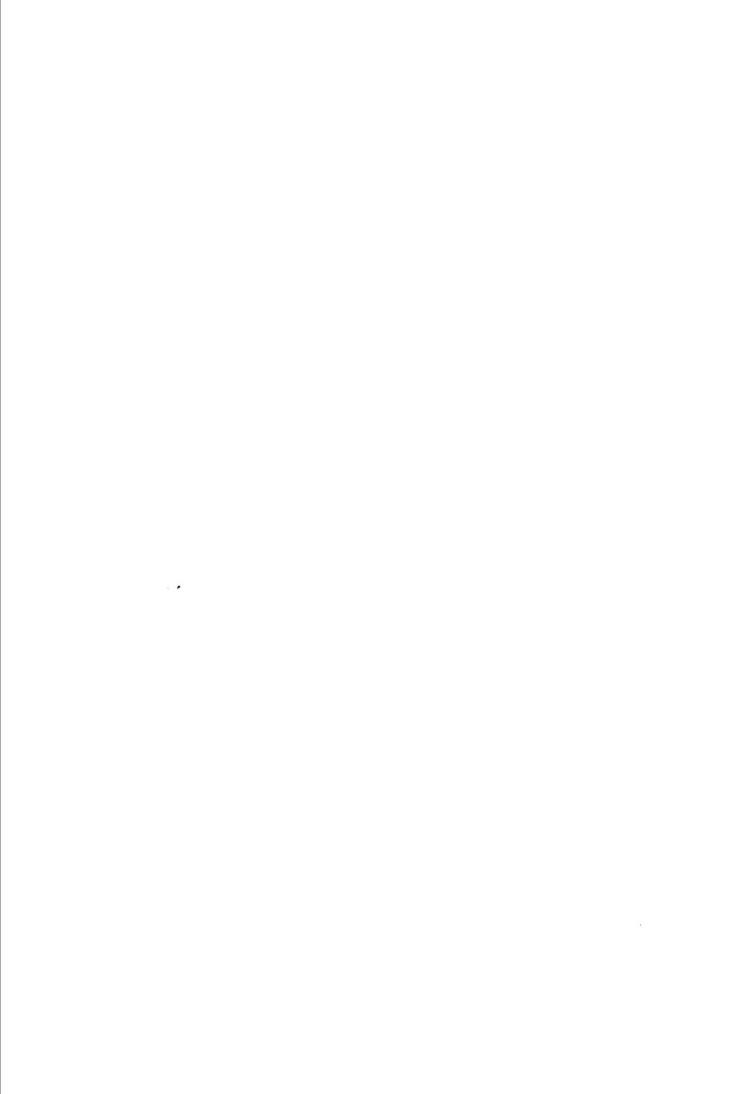


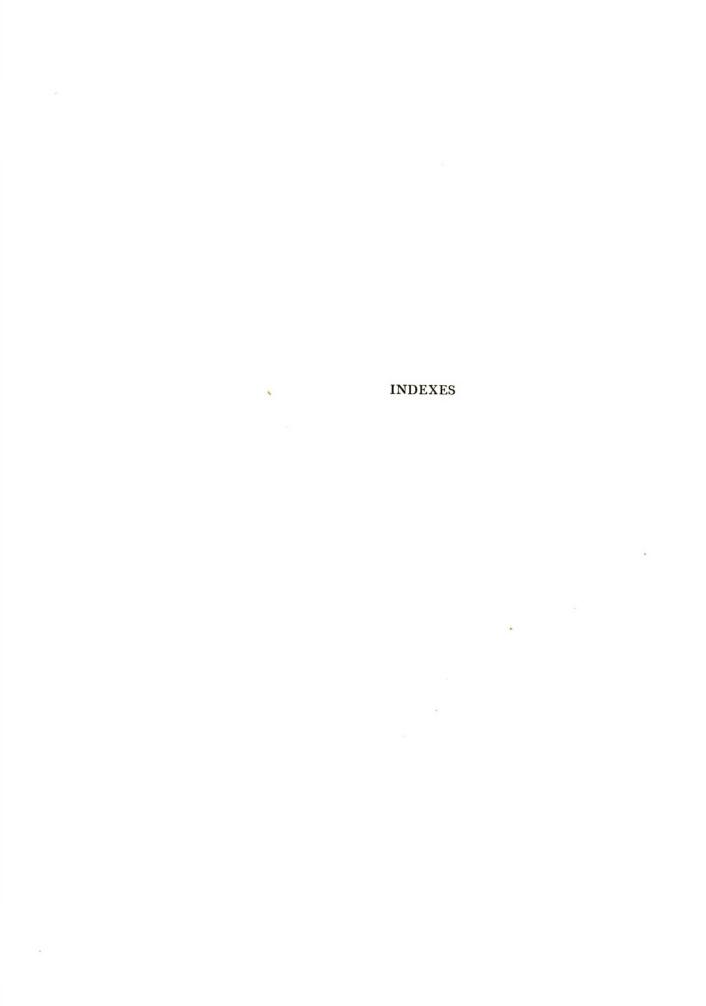
91. SAND BANK WITH GIPSIES ETCHED IN SOFT-GROUND BY J. M. W. TURNER

THE ETCHING

Black ink.

From the Taylor Collection.





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1	The Frontispiece	Issued May 23, 1812	∫J. M.W. Turner	LEITER
		2209 20, 2022	J. C. Easling	
	PART I	Issued January 20, 1807		
2	The Bridge and	Cows	Charles Turner	P
3	The Woman and	Tambourine	Charles Turner	E. P
4	Flint Castle—Ve	ssels Unloading	Charles Turner	M
5	Basle		Charles Turner	A
6	Jason		Charles Turner	н
	PART II	Issued February 20, 1808		
7	The Straw-Yard		Charles Turner	P
8	The Castle above	the Meadows	Charles Turner	EΡ
9	Mt. St. Gothard		Charles Turner	M. S
10	Ships in a Breeze		Charles Turner	M
11	Holy Island Cath	edral	Charles Turner	A
	PART III	Issued June 10, 1808		
12	Pembury Mill, K	ent	Charles Turner	P
13	The Bridge in M	iddle Distance	Charles Turner	ΕP
14	Dunstanborough Castle		Charles Turner	A
15	Lake of Thun, Sv	viss.	Charles Turner	M
16	The Fifth Plague	of Egypt	Charles Turner	н
	PART IV	Issued March 29, 1809		
17	The Farm-Yard v	with the Cock	Charles Turner	P
18	Drawing of the C	lyde	Charles Turner	E. P.
19	-	lge over the Russ above		
	Altdorft, Swiss	d	Charles Turner	$\mathbf{M}_{\mathbf{s}}^{\mathbf{s}}$
20	The Leader Sea-	Piece	Charles Turner	M
21	Morpeth, Northd		Charles Turner	A
	Part V	Issued January 1, 1811		
22	Juvenile Tricks		William Say	P
23	The Hindoo Wor	rshipper	Robert Dunkarton	EΡ
24	Coast of Yorkshir	e near Whitby	William Say	M
25	Hind Head Hill o	on the Portsmouth Road	Robert Dunkarton	M
26	London from Gre	eenwich	Charles Turner	A
	Part VI	Issued June 1, 1811		
27	Windmill and Lo	ck	William Say	P
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PLATE	TITLE	DATE	ENGRAVER	INITIAL LETTER
28	Junction of Severn and Wye		J. M. W. Turner	E P
29	Marine Dabblers		William Say	M
<b>3</b> O	Near Blair Athol, So	cotland	William Say	M
31	Lauffenbourgh on the	Rhine	Thomas Hodgetts	A
		sued June 1, 1811		
32	Young Anglers		Robert Dunkarton	P
33	St. Catherine's Hill n		J. C. Easling	EΡ
34	Martello Towers nea	•	William Say	M
35	Inverary Pier. Loch		J. M. W. Turner	M
36	From Spenser's Fair	y Queen	Thomas Hodgetts	Н
	PART VIII Is.	sued February 1, 1812		
37	Water-Mill		Robert Dunkarton	P
38	Scene in the Campag	gna	William Say	E. P
39	Crypt of Kirkstall A	bbey	J. M. W. Turner	A
40	The Mildmey See P	iece	W. T. Annis	2.0
40	The Mildmay Sea-P	iece -	J. C. Easling	М
41	Procris and Cephalus	3	George Clint	н
	PART IX Is.	sued April 23, 1812		
42	Winchelsea, Sussex		J. C. Easling	P
43	The Bridge and Goa	ats	F. C. Lewis	E. P
44	Calm		J. M. W. Turner	M
45	Peat Bog, Scotland		George Clint	M
46	Rispah		Robert Dunkarton	н
	PART X Is	sued May 23, 1812		
47	Hedging and Ditchir	ng	J. C. Easling	P
48	River Wye		W. T. Annis	E. P.
49	Chain of Alps from	Grenoble to Chamberi	William Say	M
<b>5</b> O	Mer de Glace-Val	ley of Chamouni — Savoy	_	M
51	Rivaux Abbey, York	shire	Henry Dawe	A
	PART XI IS	ssued January 1, 1816		
52	Solway Moss		Thomas Lupton	P
53	Solitude		William Say	E. P.
54	Mill near the Grand	Chartreuse, Dauphiny	Henry Dawe	M
55	Entrance of Calais H		J. M. W. Turner	M
56	Dumblain Abbey, So	cotland	Thomas Lupton	A

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57	Norham Castle,	on the Tweed	Charles Turner	P
58	Raglan Castle		J. M. W. Turner	E. P.
<b>5</b> 9	Ville de Thun,	Switzerland	Thomas Hodgetts	A
60	The Source of t	he Arveron in the Valley of		
	Chamouni, S	avoy	J. M. W. Turner	M
61	The Tenth Plag	ue of Egypt	William Say	н
	PART XIII	Issued January 1, 1819		
62	Watercress Gatl	nerers, Rail's Head, Ferry		
	Bridge, Twic		Thomas Lupton	P
63	The Alcove, Isl		Henry Dawe	E. P
64	Bonneville, Savo	oy .	Henry Dawe	M.
65	Inverary Castle	and Town, Scotland	Charles Turner	M
66	Æsacus and Hes	sperie	J. M. W. Turner	н
	Part XIV	Issued January 1, 1819		
67	East Gate, Win	· ·	S. W. Reynolds	P
68	Isis		William Say	EP
69	Ben Arthur, Sco	otland	Thomas Lupton	м
70	Interior of a Ch		J. M. W. Turner	A
71	Christ and the V	Voman of Samaria	S. W. Reynolds	H
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72	Apuleia in search of Apuleius	William Say
73	Glaucus and Scylla	William Say
74	Sheep-Washing, Windsor	Charles Turner
75	Dumbarton Rock	Thomas Lupton
76	Crowhurst, Sussex	Henry Dawe (probably)
77	The Temple of Jupiter in the Island of Ægina	Henry Dawe (probably)
78	Swiss Bridge, Mont St. Gothard	J. M. W. Turner (probably)
79	Ploughing, Eton	Thomas Lupton
80	Pan and Syrinx	Not engraved
81	Stonehenge at Daybreak	J. M. W. Turner
82	The Felucca	Henry Dawe (probably)
83	The Stork and Aqueduct	Henry Dawe (probably)
84	The Lost Sailor	J. M. W. Turner
85	Moonlight at Sea. The Needles	J. M. W. Turner
86	Moonlight on the Medway at Chatham	Henry Dawe (probably)
87	Kingston Bank	J. M. W. Turner
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PLATE	TITLE	ENGRAVER
88	The Deluge	J. M. W. Turner (probably)
89	Flounder Fishing, Battersea	J. M. W. Turner (probably)
90	Narcissus and Echo	Not engraved
91	Sand Bank with Gipsies	Not engraved

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